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EXCLUSIVE

"WE WERE ON THE VERGE OF A BREAKDOWN"

NECK DEEP

BEN BREAKS HIS SILENCE

PLUS

5SOS ON THAT NUMBER ONE!
DEFTONES TO PLAY DOWNLOAD!
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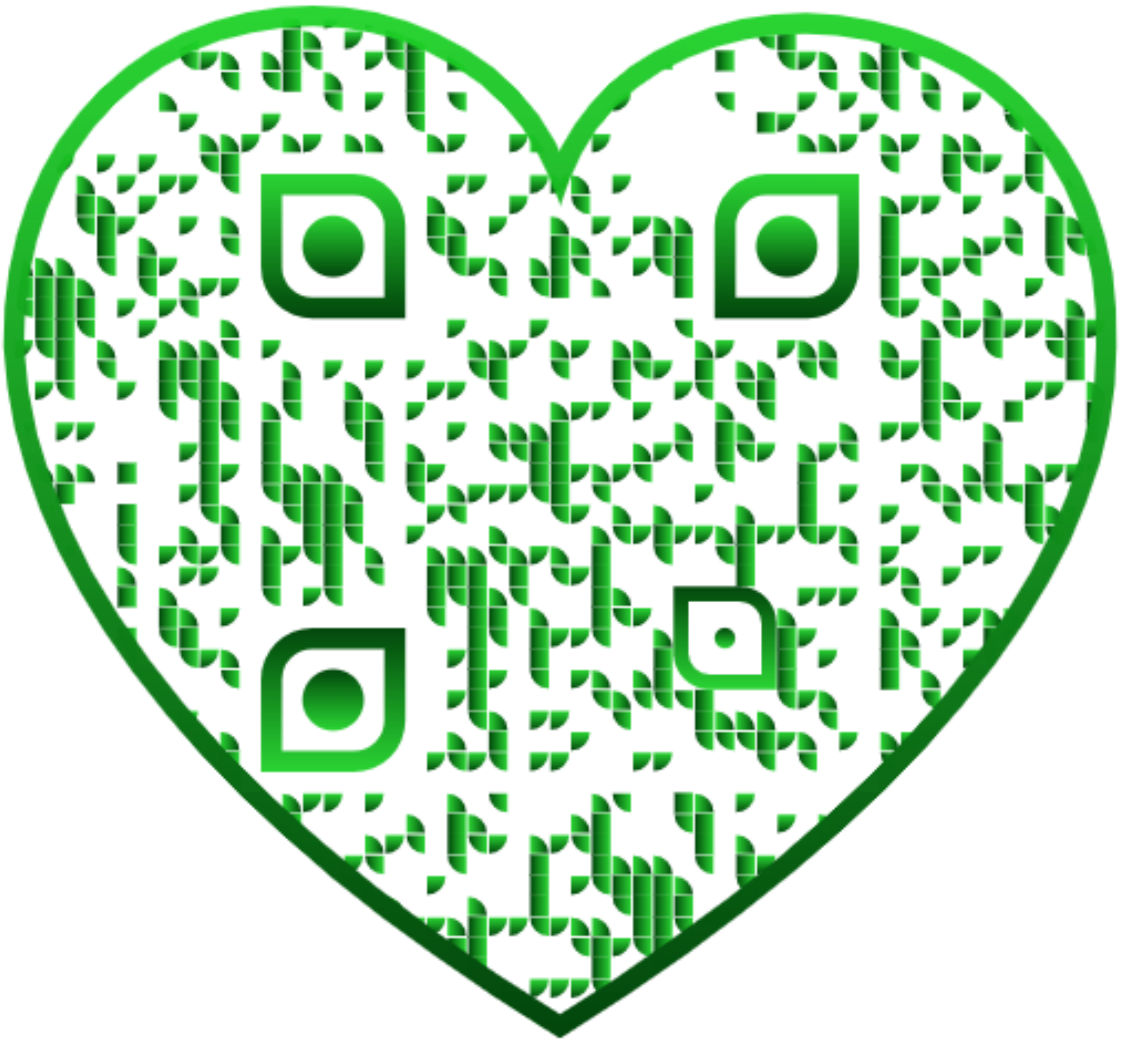

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KNOTFEST P46

Is Corey Taylor back in his old mask, or is this just a crazy fan? (It's just a crazy fan)

COVER PHOTO: GETTY

HELLO, READERS. You know, I'll be honest with you, there are times I think, 'Do Kerrang! put Kurt on the cover too much?' After all, he's been a long time gone. But I have to say, I really don't think we do. Sure, it helps Nirvana are my favourite-ever band, and that Kurt is my favourite-ever rockstar, but truth is, even after all these years, we're still learning new things about him. This week, we explore the home cassette recordings that came about as part of Brett Morgen's Montage Of Heck project, which shine new light on an artist deeply of value to the world. Still miss him, so much…

James
Editor

NEWS

ON THE COVER:

5SOS storm the charts **(p4)**, we lose our minds over the new **Download** announcement **(p6)**, and we catch up with ex-**Paramore** axeman **Josh Farro (p9)**…

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The final songs of **Kurt Cobain** shine a new light on rock's most iconic star **(p18)**, **Black Sabbath** prepare for their final stand **(p24)** and Ben Barlow opens up about the highs and lows of **Neck Deep**'s 2015 **(p36)**. Plus, we get to know **FIDLAR**, and the most shocking story of the year **(p42)**.

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The Cali skate-punks have a sit-down after their intense year

NEWS

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THE MOST IMPORTANT THING EVER

5 SECONDS OF STUNNER!

THE AUSSIE POP-PUNKS MAY HAVE JUST TOPPED THE CHARTS, BUT, AS MICHAEL CLIFFORD REVEALS, THEY'RE ALREADY DREAMING OF BIGGER THINGS…

IT'S BEEN A big year for rock. Muse. The Prodigy. All Time Low. Iron Maiden. Yes, they've all gone to the top of the UK charts in 2015. And now, you can add 5 Seconds Of Summer to that list, too. Before their celebratory hangovers fully kicked in, Kerrang! grabbed guitarist Michael Clifford to find out how they're processing their success…

IF YOU COULD GO BACK AND TELL 15-YEAR-OLD MIKEY THAT HIS BAND WERE GONNA GET A UK NUMBER ONE ALBUM, WHAT WOULD HE SAY?

"He would say, 'You are an idiot, fuck off, I'm going back to sleep (*laughs*)!' We haven't really had time to let it sink in yet! Obviously it's incredible – it's mainly down to fans buying it. We can't wait to celebrate with them!"

HOW DID YOU CELEBRATE WHEN YOU FOUND OUT ABOUT THE UK AND WORLDWIDE NUMBER ONES?

"We haven't… yet. We had a little party in Los Angeles when we released the album, but we just haven't had the time to celebrate any Number Ones yet. I think we need to celebrate by however many Number Ones we get. We waited until the end of the week, and now suddenly we have *lots*, which is fucking amazing. We have 10 Number Ones! So, that's 10 tequila shots. Ten Jägerbombs! Or maybe 10 bottles of Jäger. What does a 5SOS party involve? Strippers and Whitesnake, vodka shots in the eyeballs, just stuff like that… it's pretty basic (*laughs*). What's the real reality? Just the four of us sitting around a table and drinking beer. But please put the other answer, 'cause that one sounds better (*laughs*)!"

WHAT'S THE BEST REACTION YOU'VE HEARD ABOUT THE ALBUM?

"I was *incredibly* surprised we got 4Ks! That was incredible. I mean, we weren't really sure if Kerrang!

"WE LOOK UP TO BANDS THAT KERRANG! COVER!"

MICHAEL CLIFFORD

The new series of Banged Up Abroad starts this December

was still *liking* us. But that's awesome to get acceptance from a different culture and magazine that we love. We look up to bands that Kerrang! cover. Some of the stuff that was written in that review was really good. We really loved it. The guy from Wheatus said that Jet Black Heart was a *once in a lifetime* song. That was a *huge* compliment. My favourite song on the album is Jet Black Heart, I'm really proud of it. It's kinda like a curveball song for us – I don't think people expected us to have a song like that. That one's rockin' out, balls out, *well* rocky! Like Rocky Balboa (*laughs*)."

YOU'VE SAID THE LYRICS ARE WAY MORE PERSONAL THIS TIME. DOES THAT MAKE IT EVEN MORE SATISFYING TO BE TOP OF THE CHARTS?

"Yeah, definitely. I think it shows that if you put your heart and soul into an album… This album was everything to us, and I think we're so passionate about it that the fans wanted to get behind it even more. If we went and released the same album we did last time – just a bunch of songs – I don't think they'd have been as invested in it as they are now."

THIS ALBUM IS DEFINITELY A LITTLE ROCKIER THAN THE LAST, WAS THAT A CONSCIOUS DECISION?

"We toured and played together for so long, and gradually our sound just changed. We wanted to translate the energy we get live into the album, which is just balls-to-the-wall rock. That was the only conscious decision that we made – we wanted the songs to sound good in arenas, and hopefully they do!"

STRAIGHT AFTER FINISHING SOUNDS GOOD FEELS GOOD, YOU STARTED TALKING ABOUT MAKING THE NEXT ALBUM… NO REST FOR THE WICKED?

"Yeah! We're already talking about it, and we've started to figure out what we wanna do. We're gonna start figuring out some time, and experiment with stuff. We started thinking about it the *second* the second album was finished. We just always want to make new music – and keep new people happy, bring in new fans and keep the old fans… We're very ambitious – we want to keep going and never stop."

WHAT'S BEEN THE BEST THING ABOUT YOUR 2015 IN GENERAL?

"Getting these Number Ones – we haven't celebrated them yet, but the numbers that we've gotten are so ridiculously amazing, that I wanna put them on a plaque. *Now*. Right this second, I'm gonna go do it (*laughs*). Also, we did meet Michael Bolton. We did Sunday Brunch with him, and then we just hung out and took pictures with him and kinda just fangirled over him. We haven't had time to reflect on the past year, which sucks, but I'm sure we'll make time. It's hard for us to stop and slow down!"

FINALLY, IN TERMS OF YOUR CAREER, WHAT'S LEFT ON YOUR BUCKET LIST FOR 5SOS?

"We wanna play on the moon! That's what we wanna do. *That's* the bucket list. Headlining a stadium as well. On the moon… a stadium *on* the moon. Or just an actual stadium would be great!"

Watch 5SOS' latest video for Hey Everybody at Kerrang.com

WORDS: JENNYFER J WALKER

THE FEED
THIS WEEK IN ROCK

No-one prays quite as intensely as Chino Moreno

"WE'LL SQUEEZE IN NEW SONGS!"
CHINO MORENO

DOWNLOAD GETS BIGGER!

HOW DO YOU TOP HAVING THREE INCREDIBLE HEADLINERS ON YOUR BILL? YOU ADD A HEAP OF OTHER INCENDIARY BANDS!

IT'S SHAPING up to be yet another unforgettable weekend. With Rammstein, Black Sabbath and Iron Maiden – you know, just three of the greatest live bands *ever* – already revealed to headline Download exclusively through Kerrang! a few weeks back, we're pleased to report the line-up is now even better. So, drumroll, please, for its latest additions: Motörhead, Megadeth, Korn, Nightwish, Disturbed and Sacramento alt. metal heroes Deftones. Speaking of the latter, we thought we'd catch up with singer Chino Moreno to find out what they'll personally be bringing to Donington next year…

ALRIGHT, CHINO! WE'RE ALL BUZZING FROM THE NEWS THAT YOU WILL BE PLAYING DOWNLOAD 2016. TELL US, WHAT CAN FANS EXPECT ON THE DAY?

"Hopefully a lot of fun! To play before Black Sabbath is amazing for us – we're really privileged to have a slot like that. So, we're planning to have fun, man. It's been exciting gearing up for this new record, but we haven't been able to play any of the new songs yet, so, by Download, we'll be trying to do something new. The record will be out by then, too."

WE CAN JUST IMAGINE THE CHEER THAT WILL GO UP WHEN YOUR FAMOUS STAGE CARPETS GET ROLLED OUT!

"You know, those carpets are very important for us! I know a lot of people think we have them just for the aesthetic, but, honestly, the other day we played a show without the carpets and I was slipping all over the place! I've grown so accustomed to having them there – it's hard to do shows without them now."

AND WHAT EXACTLY DO YOU LOOK FOR IN A CARPET? IF WE WENT CARPET SHOPPING, WHICH ONES WOULD CATCH YOUR EYE?

"Let's see… Obviously we like them to look nice. You want them fairly thin, not too thick, because if it gets bulky you can end up tripping over yourselves. So, the right thickness of carpet is very important. The look of it, not as much. We've had a lot of mismatched carpets that we've used onstage before. The ones we've got now are pretty good. We'll use them for a couple of tours, by the end of which they'll start to get worn down. We let the opening bands use them as well, so they really get extra worn out. And every few years, it's time to get a new set in (*laughs*)!"

WHAT HAS BEEN YOUR FAVOURITE SONG TO PLAY LIVE ON RECENT TOURS?

"You know, Swerve City from our last record [2012's Koi No Yokan] has been really rewarding to play recently. It's just one of those riff-oriented songs that comes in, straight out of the gate, and it's like you're on a racehorse running at full speed. That's what I visualised when we first wrote the song. When we play it live, it has this weird sorta energy… The crowd just instantly start jumping."

FINALLY, HOW ARE YOU GOING TO BALANCE THE OLD AND NEW SONGS?

"As excited as *we* are about our new material, you don't want to overwhelm the audience with things that are still new to them. We want to make the most of our music over the years. I think we'll squeeze three or four new ones in there, along with stuff off every record. It feels like we haven't been playing much from [2006's] Saturday Night Wrist or the [2003] self-titled album, so our goal is to add a little bit more of that into the set as well."

Tickets to ***Download 2016*** *are on sale now. See the Gig Guide for details*

WORDS: AMIT SHARMA PHOTO: REX FEATURES

TOMORROW STARTS NOW!

BURY TOMORROW HAVE UNLEASHED THE FIRST SINGLE FROM NEW ALBUM EARTHBOUND... AND IT'S A RIPPER!

LAST WEEK, Southampton metalcore bruisers Bury Tomorrow practically broke the internet with the lead single and title-track from new record Earthbound – due January 29 via Nuclear Blast. We caught up with singer Dani Winter-Bates to find out just how *big* album number four is going to be...

SO, THAT ALBUM ANNOUNCEMENT WENT DOWN WELL, EH, DANI?!

"Yeah! it's gone a bit crazy, if I'm honest. We've had the record for quite a while, really – we've been sat on it as we'd finished recording really early on compared to usual!"

WHAT DOES THE TITLE REFER TO?

"The whole album is quite dark and the title could mean that everybody's bound for the earth, as a bleak take on it. I feel that the overriding theme behind it is that we are all creating our own destruction. It's not a crazily environmental song, but with all the stuff going on with the government at the moment... For me, it looks like it's going to go one way, really."

IS THE SINGLE A GOOD INDICATION OF WHAT'S TO COME?

"Yeah. What we try to do is gain a bit more from the influences we've got. We've always expressed how much we got from bands like Killswitch Engage and At The Gates, but I don't know if it's ever truly translated before. With this single, we've managed to get that across. We *are* from that ilk of bands and we look up to Killswitch as the masters of our genre. We will always campaign for metalcore. We've never shied away from that word and a lot of bands have. They've tried to say, 'No, we're metal – just metal,' or some other strange concoction of words put together that mean something, you know, like a 'post-hardcore-metalcore'. We are metalcore. That's what we do and I think it's quite an apt term for what we do."

WILL THE NEW ALBUM ALSO SEE BURY TOMORROW BREAK AWAY FROM THE CONCEPTUAL SERIES OF THE LAST THREE?

"We really got *deep* into the concept stuff with the last few albums. And I enjoyed writing the concepts. I grew up listening to bands like Coheed And Cambria and stuff like that, where the concepts are the overriding theme behind the music. I wanted to show that we were a bit more thought-provoking, not just songs like, 'We're about going out and partying and getting drunk,' or some other kind of generic metalcore thing that people write about. But this time, we're not trying to prove anything any more. These are our songs. There are no interludes or intros or anything – it's literally like, 'Here are our songs.' You either like them or you don't. There's that rawness there this time."

"THE ALBUM IS BLEAK"

DANI WINTER-BATES

Why can't all bands wear their own quotes to the photoshoot? Thanks, Dani!

ART ATTACK!

You may have noticed a couple of sweet gifts with this week's issue. Well, we do like to spoil you! You'll find two exclusive A4 art prints, the first being a **Nirvana** Smells Like Teen Spirit design by Kerrang! Art Editor Steve Beech. "I wanted to take the story behind the brand of deodorant that ended up christening a song that changed rock music forever," he said, over a pint of lager and a pack of Pickled Onion Space Raiders. Well, why the hell not? And the other print is a special version of the cover to **My Chemical Romance**'s second record, 2004's Three Cheers For Sweet Revenge, originally drawn by **Gerard Way** himself! Get 'em up pronto!

WELCOME TO THE 'FOLD

The nightmaaaaaare wait is over, folks: **Avenged Sevenfold** have officially unveiled their new drummer. Say hello, then, to ex-**Bad Religion** drummer **Brooks Wackerman**, who recently left the LA punks after 14 years of distinguished service. Making the announcement on Fozzy frontman Chris Jericho's podcast, M. Shadows said Brooks' addition is all part of a bigger idea to broadcast a "new mentality" and a "new fire" in Avenged Sevenfold. Excited? Us, too.

NEWS

THEY SAID WHAT?

"CAN ANYONE RECOMMEND A SOURCE FOR WEEZER GUITAR TABS?"

RIVERS CUOMO, WEEZER

ENTER BANDMAN

Along with relaunching their fan club and website, **Metallica** have posted a video from their California HQ, where they've been recording with producer **Greg Fidelman** (Slipknot, Slayer). It looks like that follow-up to 2008's Death Magnetic might finally be underway. Let's hope it's worth the wait, lads!

"Free Bird! Go on, Papa Het! Free Bird!"

GOOD LORD!

It's official: **Good Charlotte** are back! And if you head to Kerrang.com right this second, you'll be able to hear new song Makeshift Love. It comes after last year's album from **The Madden Brothers**, and the pair working on various projects for the likes of **5 Seconds Of Summer** and **Hilary Duff**. The band tour with **All Time Low** next February. See the Gig Guide.

REST IN PEACE

We'd like to extend our deepest sympathies to the friends and family of **Dickie Hammond**, guitarist of UK punk legends **Leatherface**, who sadly passed away last week aged 50. Donations towards his funeral arrangements can be made at Crowdfunder.co.uk/help-for-hammond. Thanks for the tunes.

BUCHAREST TRAGEDY

Tragedy struck at a gig in Bucharest, where 32 people died – including two guitarists from Romanian metallers **Goodbye To Gravity** – after a fire broke out. At the time of going to press, nearly 200 were reported injured. The club owners have been arrested, and Prime Minister Victor Ponta has resigned after protests.

THEY SAID WHAT?

"TIRED OF TAKING BULLETS FOR PEOPLE WHO WOULD STAND BEHIND THE GUN"

ASH COSTELLO, NEW YEARS DAY

KERRANG! TOUR 2016

WARNING! SECOND ON ANNOUNCEMENT

ROAM HAVE BEEN ADDED TO THE K! TOUR. GET IN! SO WHAT CAN WE EXPECT, LADS?

ALEX COSTELLO (*VOCALS*): "We've got our debut album coming out in January, so it's the first time we will be able to play new material. It will be like a release party for the UK, playing our new songs from the album. We wanted to switch it up from the EP – which had more of a punk-rock, basement kinda vibe. We love it to death, but we wanted to show that we can step it up and do the bigger side of things."

PLUS, YOU'LL BE JOINING POP-PUNK ROYALTY IN SUM 41! HOW AWESOME IS THAT?!

"It's funny how our band came together – we didn't know each other when we were younger. But when I was, like, eight or something, All Killer No Filler came out and it was the first album I ever bought. Same for Charlie [Pearson, drums]. When we were younger, we all looked up to that band so much! It's crazy."

WHAT'S THE SECRET TO WINNING OVER NEW FANS?

"I think being yourself onstage. If you're interested in the music, whether it's the punk stuff or the pop side, we want to win you over!"

DID YOU EVER THINK YOU'D PLAY VENUES THIS SIZE?

"When we got told we were playing the [O2 Kentish Town] Forum, it reminded me of when Alex [Adam, guitars/vocals] and I went to see Simple Plan there in 2008, his dad took us. It was our first pop-punk show. Halfway in, Alex's dad goes, 'One day, it will be you on that stage,' and we were like, 'Come on, that's never going to happen!' And now look! We just cannot wait."

DON'T MISS OUT! HEAD TO KERRANGTICKETS.CO.UK

Alex didn't realise he was being operated by a remote control until much later…

WORDS: JAMES HINGLE

JOINING IN REVERSE

British-born guitar virtuoso **Jacky Vincent** has announced his exit from **Falling In Reverse**, seven years on since he was discovered on Myspace (remember that?) and asked to join the band. The statement confirmed 'the split is amicable and all parties are on good terms. All upcoming shows will go on as currently scheduled.'

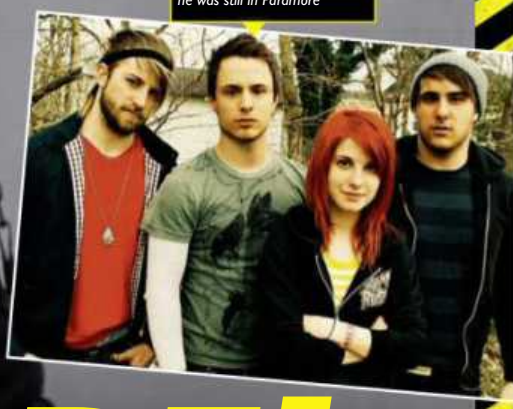
FOR ALL THE CIAOS

Remember back in July when 1,000 **Foo Fighters** fans in the Italian town of Cesena created a viral video of them playing Learn To Fly in order to get **Dave Grohl** and co to play there? Well, it finally happened! "Of course we couldn't say no, you trapped us!" said Dave on the night.

THEY SAID WHAT?

"DEEP AND MEANINGFULS WITH LYNN GUNN ARE A LIFE SOURCE"

JENNA McDOUGALL, TONIGHT ALIVE



Josh Farro, left, shot this year and, below, looking a bit more clean-cut back in 2009, when he was still in Paramore

LIFE AFTER PARAMORE!

WE CATCH UP WITH EX-**PARAMORE** MAN **JOSH FARRO** TO FIND OUT WHAT HE'S BEEN UP TO IN THE YEARS SINCE HE LEFT...

IT'S BEEN A WHILE since we've heard from ex-Paramore guitarist Josh Farro. His exit from the band, along with brother Zac, was certainly one of the most prickly of its kind. Since then, there's been talk of new projects –none of which seemed to have fully materialised. Until now. With a new solo album, Walkways, confirmed, Josh is now looking to put the past behind him...

HI, JOSH! DO YOU THINK THIS ALBUM WILL SURPRISE A LOT OF PEOPLE?

"I think so, especially coming from the Paramore sound, which is more pop-rock. If I had to hang a label on it, I'd say this is more alternative. My influences are bands like Radiohead and Sigur Rós, but do I actually sound like them? Probably not."

WHY HAS IT TAKEN SO LONG FOR THIS PROJECT TO COME TOGETHER?

"When I left Paramore, I really didn't know if I wanted to start another band. Zac and I tried to put one together, but it just wasn't working out. A lot of my friends suggested I just do it all myself, so I gave it a try! There was no arguing, but on the flipside I did miss that band dynamic. It can get a little lonely doing it all by yourself (*laughs*)!"

DOES ZAC PLAY ON THE ALBUM?

"Yeah, he played on the majority of the songs. I did all the guitars and vocals, but I had some friends and session players come in to do the keys and bass and various random instruments."

> **"IT TAKES TIME TO HEAL. IT WAS A BAD BREAK-UP"**
> **JOSH FARRO**

ARE YOU PREPARED TO GET ATTENTION BASED ON THE FACT THAT YOU USED TO BE IN PARAMORE?

"It comes with the territory, but I'm not putting this album out to compete with Paramore at all. It's a completely different sound and, to me, this is starting over. It's as if I was never in that band. I'd love Paramore fans to love this as well. They might be expecting something that sounds like Paramore with my voice over it, but that's not the case."

THE BLOG YOU PUT OUT AFTER THE SPLIT CAUSED A BIT OF A STORM. HAVE YOU ANY REGRETS?

"I try not to have any regrets in my life. I realise that everybody's human – including myself. We all make mistakes. I try not to live in the past, but if I could go back, I probably wouldn't have released it. I was upset, and what we went through was a big deal. We were lifetime friends – it was like a bad break-up between a girlfriend or boyfriend. Both sides got emotional. I could have handled it better, but I'm looking to the future."

HAVE YOU SPOKEN TO THEM SINCE?

"Yes I have, and we're in a really good place."

AND ARE YOU FRIENDS WITH HAYLEY?

"As far as being friends, that might need a bit more time. Who knows what the future holds? I hope we can be buddies, because I can genuinely say I love all of them. It takes time to heal and it was a *bad* break-up, but I'd love it if we can all sit back and laugh one day."

For more information on Walkways, head to ***Kerrang.com***

WORDS: PAUL TRAVERS

NEWS

K!ONFIDENTIAL

HALLOWE'EN

FANCY DRESS AWARDS!

The worlds of rock music and Hallowe'en go together like pizza and garlic bread. And, considering how so many rockstars dress like it's All Hallows' Eve *every damn day of their lives*, the scariest night of the year deserves something extra special, right? So, we decided to round up and rate the best of the best. Ladies and gentlemen, please take your seats for the official Kerrang! Hallowe'en Awards 2015...

NECK DEEP

It's not too often the worlds of **Slipknot** and **Neck Deep** collide. But then *this* happened. And now we want more. Bring it to us! **KKKKK**

BRING ME THE HORIZON

It's almost as if the **BMTH** lads got a makeover from that scary faun from **Pan's Labyrinth** and those humanoids off **Avatar**. We quite like it. **KKKKK**

ALEX GASKARTH

Many have said **All Time Low**'s **Alex Gaskarth** is a total babe, but PHWOAR! Check out the legs on this bubblegum beauty, dressed as Jem from '80s cartoon band Jem And The Holograms. **KKKK**

KORN

Check out this bunch of freaks on a leash! **Korn** clearly got into the party spirit, especially guitarist **Head** on the left. Terrifying! **KKKK**

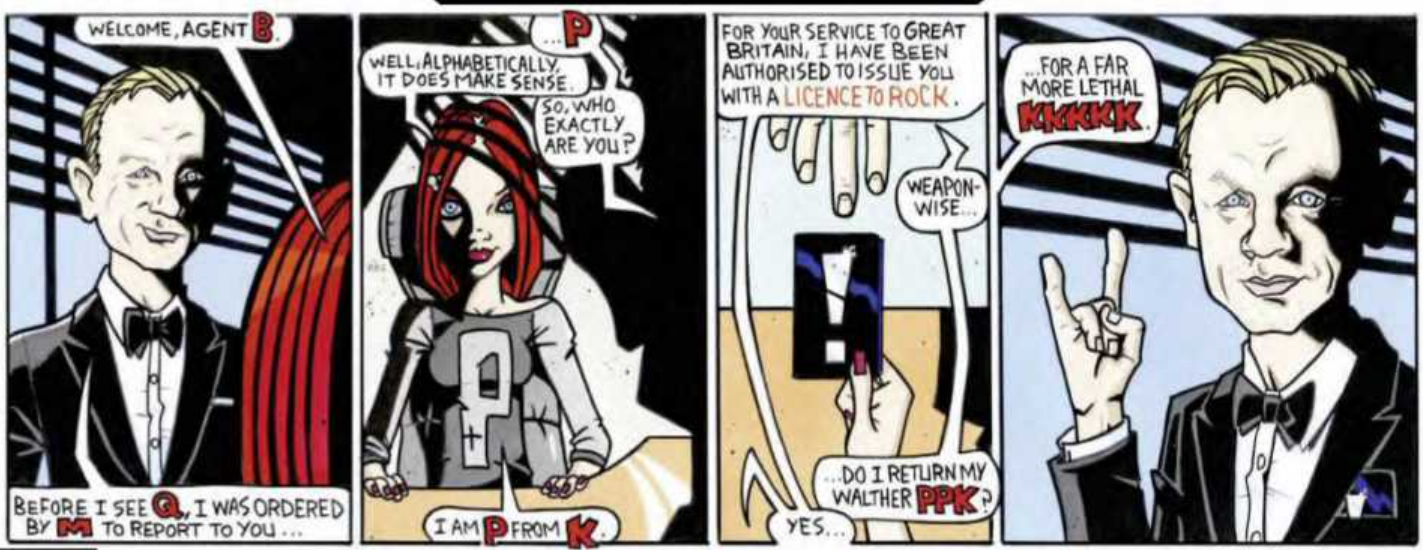
BITERS

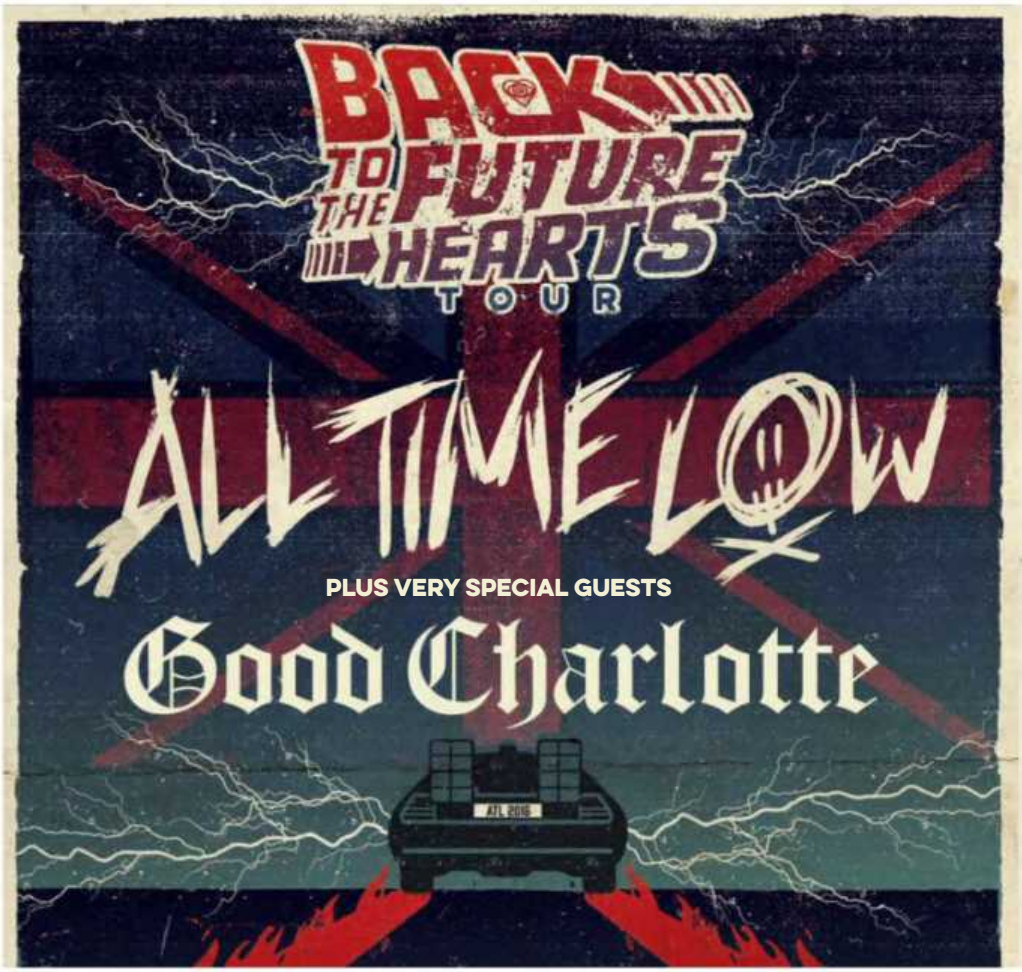
Biters felt it was time to pay tribute to their heroes in **Kiss**! That poor drummer, though... No-one ever wants to be **The Catman**. **KKKK**

GERARD WAY

Now *this* is pretty damn impressive. **Gerard Way** posted a picture in his **Star Wars Captain Phasma** outfit. But more importantly, whose blood is that on the sink?! **KKKKK**

PANDORA BY RAY ZELL Rayzell.com


WELCOME, AGENT B.
BEFORE I SEE Q, I WAS ORDERED BY M TO REPORT TO YOU...
WELL, ALPHABETICALLY, IT DOES MAKE SENSE.
...P
SO, WHO EXACTLY ARE YOU?
I AM P FROM K.
FOR YOUR SERVICE TO GREAT BRITAIN, I HAVE BEEN AUTHORISED TO ISSUE YOU WITH A LICENCE TO ROCK.
WEAPON-WISE...
...DO I RETURN MY WALTHER PPK?
YES...
...FOR A FAR MORE LETHAL KKKKK.



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FRI 12
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THIS WILD LIFE
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02.3.16 **GLASGOW** O2 ACADEMY
04.3.16 **MANCHESTER** O2 APOLLO
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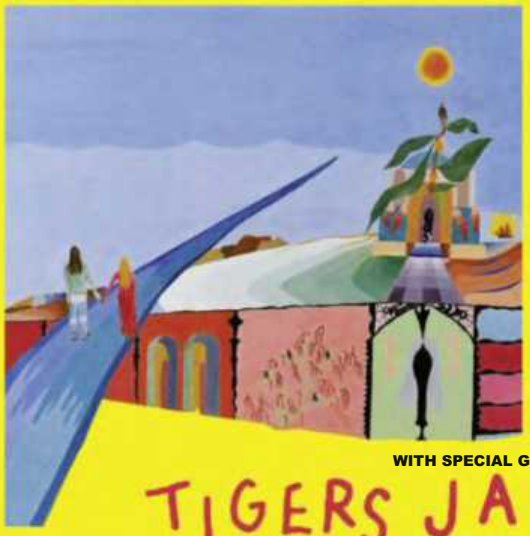
UK TOUR 2016



WITH SPECIAL GUESTS

TIGERS JAW
ALEX G

FEBRUARY 2016

SUNDAY 07 - BRISTOL MARBLE FACTORY
MONDAY 08 - GLASGOW KING TUTS
TUESDAY 09 - LEEDS STYLUS
WEDNESDAY 10 - MANCHESTER ACADEMY 2
THURSDAY 11 - NORWICH WATERFRONT
FRIDAY 12 - LONDON O2 SHEPHERDS BUSH EMPIRE

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NEW LP PROMISE EVERYTHING OUT EARLY 2016 ON RUN FOR COVER RECORDS
AN SJM CONCERTS PRESENTATION BY ARRANGEMENT WITH UNITED TALENT AGENCY

THE OFFICIAL KERRANG! ROCK CHART

HEY, LOOK! IT'S **LOWER THAN ATLANTIS** STILL REIGNING SUPREME AT THE TOP. THEY BETTER WATCH OUT, MIND, NOW **BFMV** AND **FOREVER NEVER** ARE ON THE SCENE…

	WEEKS ON CHART	HIGHEST POSITION	ARTIST	TITLE	LABEL
1	5	1	LOWER THAN ATLANTIS	Get Over It	SONY MUSIC
2	14	1	BMTH	Throne	SONY MUSIC
3	2	3	PVRIS	White Noise	RISE RECORDS
4	4	2	GHOST TOWN	Spark	FUELED BY RAMEN
5	6	2	STATE CHAMPS	All You Are Is History	PURE NOISE
6	8	4	EAGLES OF DEATH METAL	Complexity	UNIVERSAL MUSIC
7	4	7	CROSSFAITH	Devil's Party	UNFD
8	6	5	SIMPLE PLAN	Boom	ATLANTIC
9	4	5	COLDRAIN	Gone	HOPELESS
10	10	2	ALL TIME LOW	Runaways	HOPELESS
11	3	11	ESCAPE THE FATE	Just A Memory	ELEVEN SEVEN
12	1	12	BFMV	Venom	RCA
13	8	8	COHEED AND CAMBRIA	You Got Spirit, Kid	EVERYTHING EVIL
14	2	14	COUNTING DAYS	Liberated Sounds	MASCOT
15	3	15	STRANGE BONES	S.O.I.A.	SELF-RELEASE
16	2	14	NEW YEARS DAY	Kill Or Be Killed	CENTURY MEDIA
17	13	2	NECK DEEP	Gold Steps	HOPELESS
18	1	18	FOREVER NEVER	One Life	FOREVER NEVER
19	17	3	BFMV	You Want A Battle? (Here's A War)	RCA
20	14	2	PVRIS	Fire	RISE RECORDS

ASH COSTELLO, NEW YEARS DAY

HEY, ASH! HOW DID THE SONG COME ABOUT?

"Well, we knew straight away that we wanted it to be the opening track [on new album Malevolence]. The entire message gives you a feeling of what the rest of the record is going to say. I wrote it when I was pissed off, so the lyrics just came pouring out of me – it was super-easy to write down and only took us a couple of hours."

DID THE GANG VOCALS FEATURE ANY SPECIAL GUESTS?

"No, for the gang vocals we had a bunch of our friends come in and do that. I'm not even in that part of the song – it was a load of our guy friends."

HOW DOES IT FEEL TO BE FEATURED IN THE KERRANG! ROCK CHART?

"It feels fucking awesome. This year I feel like we've really got to know Kerrang! – you're like our new best friends! It's just really cool to have the support in that way."

THOM DEBAERE, COUNTING DAYS

TELL US HOW YOU CAME UP WITH THE SONG LIBERATED SOUNDS?

"The original version of the song came together quite quickly. Charlie [Wilson, guitar] had the riffs, and then we worked on the lyrics together one afternoon at my house."

ARE THERE ANY SECRETS ABOUT THE SONG?

"The gang vocals feature none other than [producer] Frederick Nordström himself!"

WHAT'S YOUR FAVOURITE MOMENT IN THE SONG?

"I like shouting the words, '*Get up, get up, is this what you believe in?*' It feels like a call to arms."

SEE/HEAR THE OFFICIAL KERRANG! ROCK CHART!

KERRANG! TV

KERRANG! RADIO

The Official Kerrang! Rock Chart is made up of airplay across Kerrang! Radio, Kerrang! TV and specialist rock stations. The show airs on Kerrang! Radio every Saturday at 10am and also on Kerrang! TV Thursdays at 4pm. Tune in and listen up!

KERRANG! PROMOTION

START YOUR OWN ROCK STORY

WHEN LIVE MUSIC, AWESOME BANDS AND **GUITAR HERO LIVE** COLLIDE, YOU GET **ROCK STORIES** – THE BRAND-NEW SHOW ON **KERRANG! TV** AND **4MUSIC**...

For a band, there's nothing quite like a festival. That moment when thousands of your fans from across the country come together to sing every lyric, like their lives depend on it. With that many eyes and that many cameras on you, your band can become legendary in that moment... Or they can be destroyed.

Download, Reading & Leeds, Sonipshere, Hevy, Slam Dunk and so many more – festival veterans Don Broco have played them all, killed it, and then found themselves back on those stages the following year, doing it all over again. Whether it's writing their new album, or performing hit-after-hit live, Don Broco deliver. But it's not all screaming crowds, photoshoots and non-stop good times. And in Rock Stories with Guitar Hero Live, Rob Damiani and the band tell us what it's like to go from playing to no-one – in school halls, pubs and backroom bars – sleeping in squats and on concrete floors, to smashing stages and sparking a new breed of rock. It's time to hear their story like you've never heard it before.

So, join Kerrang!'s Alex Baker as he talks to one of rock's leading lights; find out about how the guys met, how Don Broco was born, and the tensions and ambitions of a band striving for greatness.

Featuring blistering live performances of You Wanna Know, Nerve, Automatic and Fire, do *not* miss Don Broco: Rock Stories with Guitar Hero Live!

FRONTMAN ROB DAMIANI

WATCH DON BROCO: ROCK STORIES ON NOVEMBER 14 AT 3PM ON KERRANG! TV, OR NOVEMBER 18 AT 6:15PM ON 4MUSIC

The band's new sofa range was going down a treat

DON BROCO'S TOM DOYLE

"Yeeeeahhh (camera) man!"

WIN!

Imagine Dragons are on the road with Guitar Hero Live on their Smoke + Mirrors tour – and you can win an exclusive meet and greet with the band at their Birmingham show on November 20 at the Barclaycard Arena. Guitarist Daniel Wayne Sermon is stoked for fans to experience their music in a new way, and help them "realise how difficult it is to play my own guitar parts when there's a crowd watching you." Head to the Guitar Hero Live hub over at Kerrang.com now to enter!

A brand-new chapter in Guitar Hero history is here! With a revolutionary guitar design, new songs and a breathtaking live environment, you'll be working the frets like Don Broco's Simon Delaney before you can scream "*Hellllll yeaaah!*"

Also, in Guitar Hero Live, you can switch over to GHTV – a playable music video network, where you can shred in realtime, discover new music, and challenge gamers around the world to a duel. You wanna know how it feels to play Don Broco's You Wanna Know? Check it out on GHTV now. Just pick a channel and dive right in. You'll earn in-game currency that you can use to play songs on demand, or to acquire a tonne of different items in the game.

Guitar Hero Live is out now – pick it up and start your very own Rock Story!

GUITAR HERO LIVE

ISSUE 1594 NOV 14, 2015

Candyfloss landmines were a real issue in the forests of Port Angeles

FRESH BLOOD
ROCK'S BREAKING BANDS

THE DEAR HUNTER

MEET THE PROG-ROCK MAVERICK WHO CAN, QUITE LITERALLY, SING A RAINBOW

WORDS: PAUL TRAVERS PHOTO: MEGHANN PROUSE

SO, WHO IS THIS COLOURFUL CHARACTER?
That would be Port Angeles' Casey Crescenzo; singer, songwriter, composer, multi-instrumentalist, producer, and the brains and driving force behind The Dear Hunter. We wouldn't be at all surprised to learn that he could also cook, weave baskets and hover three feet in the air at will. Okay, maybe not the last one, but he's a multitalented guy with a penchant for highfalutin concept arcs – including a nine-EP set called The Color Spectrum that he put together while in the middle of another, unrelated series of concept albums. "Someone asked what I would do when I finished the last part of the story, and in an almost knee-jerk reaction I replied, 'A series of records based on the colour spectrum,'" he explains. "For some reason it just felt like an inspired concept to attempt."

OOOOKAY. HOW DOES ONE MUSICALLY TRANSLATE THE COLOUR SPECTRUM, BY THE WAY?
Not literally, as it turns out. The idea, says Casey, was "not to take something as broad as colour and represent it to anyone who heard it, but to take something as intimate as my mental, physical and emotional response to colour – and represent that sonically." The project was a highly-personal, but still accessible, collection that ranged from the dark ambience of the Black EP (sample track Filth And Squalor) to the more aggressive rock of the Red EP (We've Got A Score To Settle).

> "MY CAREER'S A DREAM I DIDN'T KNOW I HAD!"

AND ALL THIS WAS IN BETWEEN ANOTHER CONCEPT SERIES, YOU SAY?
Oh yes! During his career, which Casey describes as "a series of realised dreams I didn't know I had", he's also found time to write a full-blown symphony. The Dear Hunter project itself comes with a story that had progressed through three full-length albums (Act I, Act II and Act III) before The Color Spectrum. The latest in the series is Act IV: Rebirth In Reprise and the main character, Casey says, "is trying to reconcile the life he is trying to lead with the person he truly is, and we see the way it impacts the people around him".

WHAT DOES ALL THIS CONCEPTUALISING ACTUALLY SOUND LIKE?
"I could be dismissive and just say 'rock', trying to stop any further description from appearing overwrought," Casey considers. "On the other hand, I could attempt to explain all of the different genres I've explored. Usually, if I attempt this, it sounds as though I'm just making it up as I go along; it's just music that's written honestly and organically without a demographic or genre in mind – it's a bit of rock, folk, indie, progressive, orchestral, ragtime, bluesy, jazzy, ambient, electronic at times, industrial…" See, we told you he was colourful.

WHAT YOU NEED TO KNOW

FOR FANS OF: Coheed And Cambria, Devin Townsend and Karnivool.
HEAR: Nine-minute epic single A Night On The Town.
MORE INFO: Facebook.com/therealTDH
CHECK OUT: The video for Waves, available on YouTube.
DON'T MISS: The Dear Hunter and more awesome new bands on Alex Baker's Fresh Blood show on Wednesdays at 10pm on K! Radio.

K!OMMUNITY

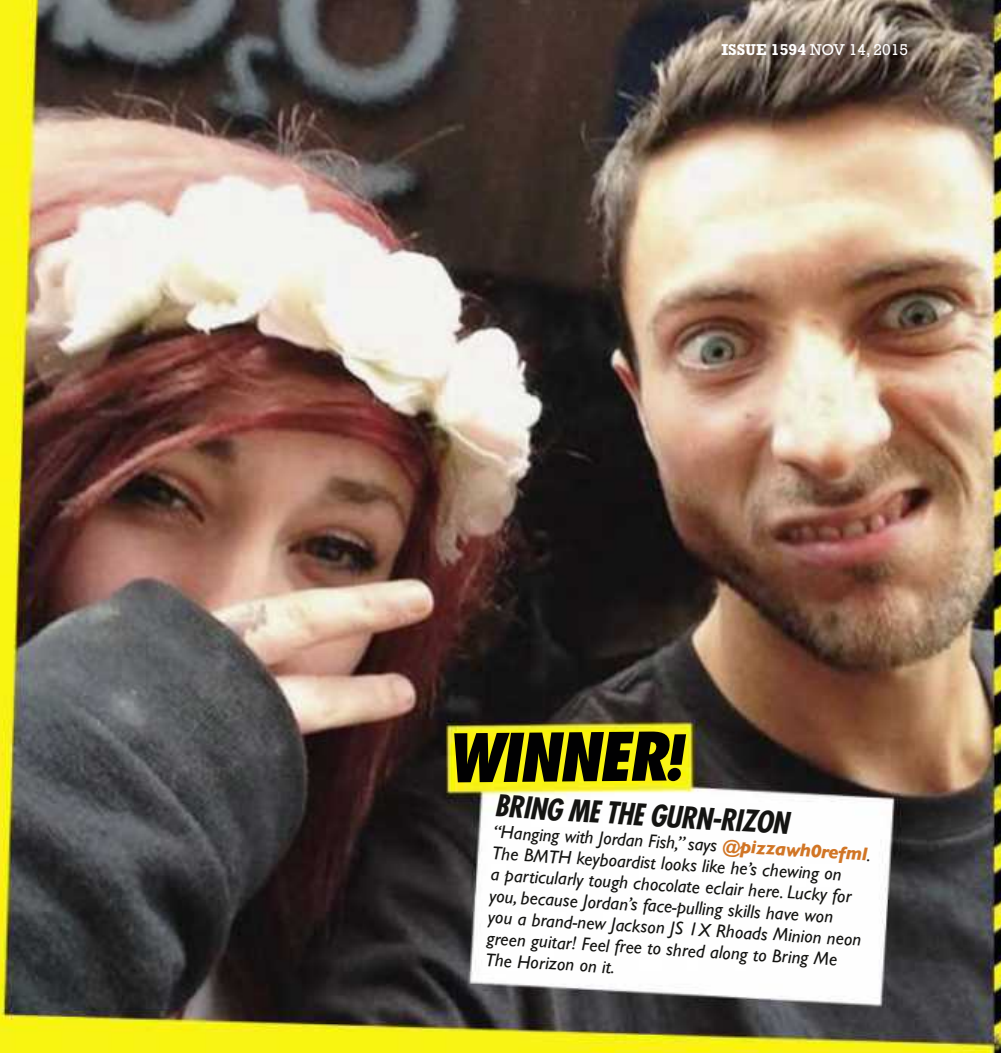
IT'S YOUR PAGE, YOUR LIFE!

PSYCHOFACIAL

"This year's Hallowe'en, I be Jim Root from Slipknot," says ***Eddie Myland****. "Credit to Charlotte Myland for the make-up, you never fail!" Looking good, Eddie. Dressing up as the 'Knot for Hallowe'en = Not Shit.*

HATTY MULLINS

"Met Matty Mullins in Manchester! Super-nice dude!" says ***@askingshannonn****. Nice? Maybe… But that hat of his is a bit of an attention-seeker. A smaller size wouldn't exactly hurt, y'know, Matty.*



WINNER!

BRING ME THE GURN-RIZON

"Hanging with Jordan Fish," says ***@pizzawh0refml****. The BMTH keyboardist looks like he's chewing on a particularly tough chocolate eclair here. Lucky for you, because Jordan's face-pulling skills have won you a brand-new Jackson JS 1X Rhoads Minion neon green guitar! Feel free to shred along to Bring Me The Horizon on it.*

NON-BLURRYFACE

Hey, look! twenty one pilots have gained themselves a third member. Ah, no, it's ***@annajfernandez*** *just hanging out with Tyler and Josh. We can only assume Blurryface was behind the camera taking the photo, which is why it's turned out so clear. Good work.*

FEARLESS VAMPIRE SITHERS

"Fearless Vampire Killers are prepared for Star Wars," says ***@jadwheyy****. Yep, they certainly look ready for the new movie! As are we. Kier Kemp, you are our (New Grave) father.*

SINNERS NEVER MEET

Here's ***@Abbie_Linstead*** *with You Me At Six's Josh Franceschi! He looks a bit surprised here, Abbie. He's probably not too happy that you're wearing a shirt with YMAS' co-headline tour rivals All Time Low on it. Tsk tsk.*

STAGE 4 FEAR OF SIGNING

"Frank Iero kicked me in the face but he promised it wasn't on purpose," says ***@sugariero****. Ah, typical Frank. Are you sure it wasn't on purpose? He's blatantly wearing extra layers here because he's expecting a retaliation from you…*

NEXT WEEK

WIN!

A SIGNED WWE SUMMERSLAM CHAIR!

Bumped into your favourite band recently? Maybe you saw PVRIS enjoying a Pizza Express? Or Gerard Way grabbing some much-needed coffee at Starbucks? Whatever it is, if you've got a snap, we wanna see! Send us your best pics using #Kommunity, and you could be in with a chance of winning this money-can't-buy SummerSlam chair – signed by 21 WWE superstars (including Seth Rollins and Wade Barrett!). WWE SummerSlam 2015 is available on Blu-ray and DVD now!

KERRANG!

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STARRING

SUM 41

Frank Carter
& THE RATTLESNAKES

ROAM

MORE GUESTS TBC!

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10 Dublin, The Academy
11 Cardiff Uni Great Hall
12 Birmingham Institute
SOLD OUT! 13 Glasgow O2 ABC SOLD OUT!
15 Newcastle Uni
SOLD OUT! 16 Norwich The Nick Rayns LCR, UEA SOLD OUT!
SOLD OUT! 18 Manchester Albert Hall SOLD OUT!
SOLD OUT! 19 London O2 Forum Kentish Town SOLD OUT!

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BRIAN FALLON
& the Crowes
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WED 6 GLASGOW O2 ABC
THU 7 BIRMINGHAM O2 INSTITUTE
FRI 8 LONDON KOKO
SAT 9 NOTTINGHAM ROCK CITY
SUN 10 BRISTOL O2 ACADEMY
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Songs from the ABYSS

MONTAGE OF HECK: THE HOME RECORDINGS DOESN'T JUST REPRESENT THE FINAL UNHEARD SONGS OF **KURT COBAIN** – IT REPRESENTS A WHOLE NEW PERSPECTIVE ON ROCK'S MOST ICONIC STAR. CURATOR **BRETT MORGEN** REVEALS ALL…

WORDS: MATT ALLEN **PHOTOS:** GETTY IMAGES

'Hot-shot, give me no problems / Much later, baby, you'll be saying, 'Never mind' / You know life is cruel, life is never kind...'

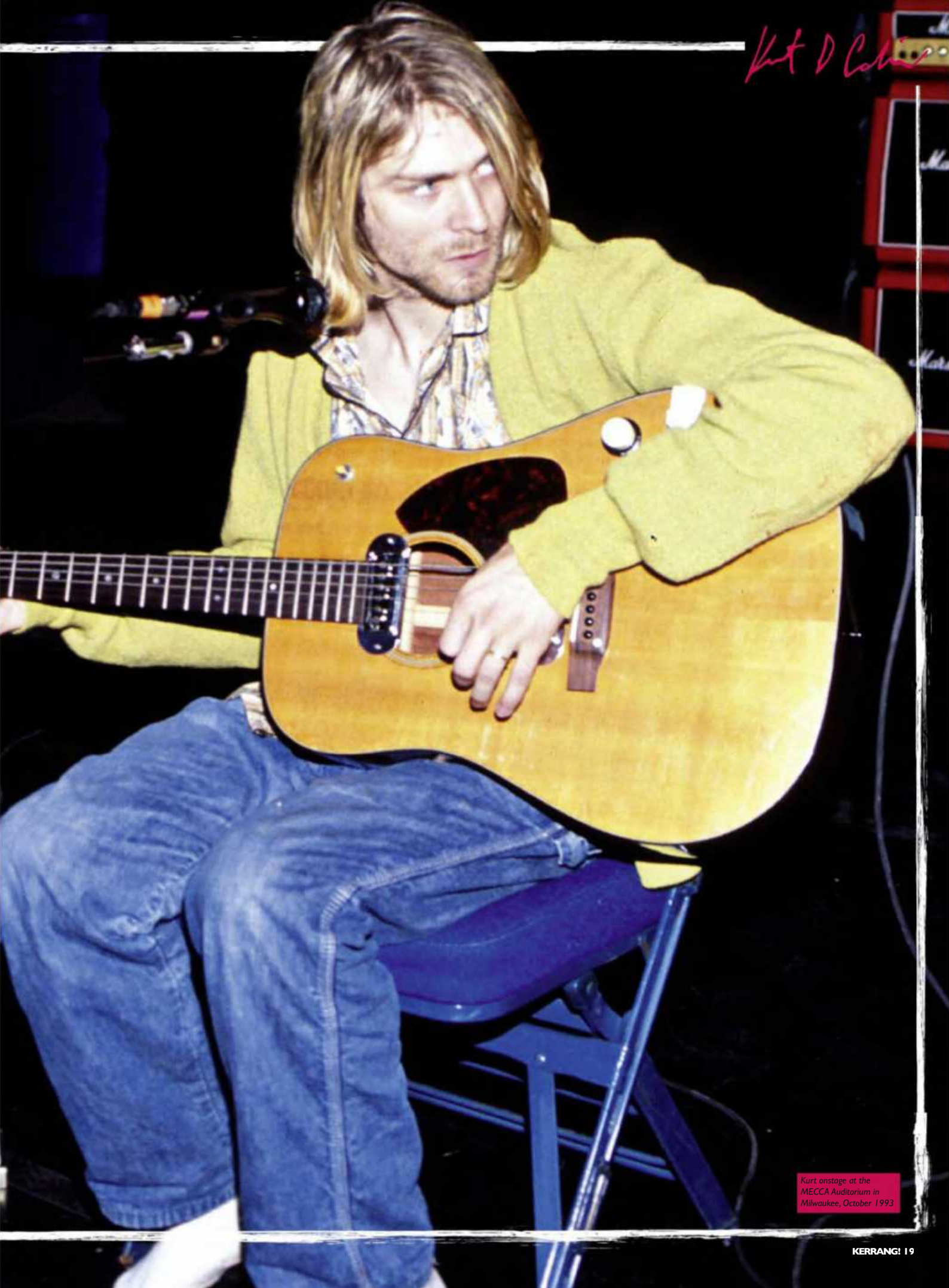
Those lyrics, from Kim Wilde's U.S. new wave hit Kids In America, were one of the first things Brett Morgen heard while searching through Kurt Cobain's personal tape stash – all 200 hours of it. Packaged in a cardboard box marked 'CASSETTES' and made safe in a "nondescript storage facility", the collection had been housed alongside the Nirvana frontman's artwork, journals and possessions following his death in 1994. The director – who would later release the movie documentary Cobain: Montage Of Heck – wasn't quite sure what to expect when he first opened up the box. Was it a bunch of compilations for the tour bus? Demos from other bands? Blanks?

In reality, the collection was much, much more.

A first listen yielded 90 minutes of Kurt and his wife, Courtney Love, jamming and talking; discussions were taking place while the tape was still running. The second was similar. And the third. There were smatterings of conversation, some scratchy guitar riffs and the sound of their mundane domestic bustle. But the noise and chatter opened a window onto the day-to-day life of this '90s rock icon. 'Oh my god,' thought Brett, shuffling through the plastic boxes. 'We're in for the long ride here.'

He counted up some 107 tapes of unheard material to play through. It was exciting. Brett often felt like an explorer whenever he documented band archives for his movies, such as The Rolling Stones. He compares himself – half-jokingly – to the Antarctic adventurer Sir Ernest Henry Shackleton. But most projects started from a point of familiarity and organisation. The Stones' archives, for example, had been catalogued, labelled and dated by two members of staff and witnessed by at least one person prior to Brett's investigations. There were clues and reference points to jump from.

With Kurt's stuff, it was different. There was no map, no compass. Courtney and the pair's daughter, Frances Bean, were custodians of the collection, but neither could say what was in that storage unit – not fully.



Kurt onstage at the MECCA Auditorium in Milwaukee, October 1993

Kurt back in his hometown, Seattle, less than a year before his death

"THESE TAPES REVEAL KURT'S HUMOUR, HIS INTELLECT, his Angst, HIS ROMANTICISM AND CONFUSION, HIS CONTRADICTIONS"

BRETT MORGEN

"It was just a bunch of boxes," says Brett. "There were no dates, and it wasn't like there was a table of contents, so you'd put a tape on and you had no idea where it was going to take you. It was fascinating."

Sure, there were plenty of dead ends to run into. Some cassettes were blank. Others just plain surreal. "I know of one tape that's 90 minutes of Kurt in his apartment listening to a Grateful Dead [radio show]," says Brett. "You can hear him doodling, or doing something in his apartment, for 90 minutes."

But there were fascinating finds as well. And that's when Brett made his Kim Wilde discovery. "I was like, 'Is this sarcastic? Ironic?'" says the director. "I assumed it was [Kurt's sister] Kim Cobain's tape that had somehow got mixed up in Kurt's stuff. Kim said, 'No, my brother listened to all genres of music!'"

Brett is recalling these surprises because of Montage Of Heck: The Home Recordings. Newly released, this collection of raw demos, sound collages and audio recordings comprises the most listenable and interesting aspects of those 107 cassettes. There's some familiar material on the 13 tracks (demos of Sappy, Frances Farmer Will Have Her Revenge On Seattle), covers (The Beatles' And I Love Her), new songs (She Only Lies) and instrumental jams (Reverb Experiment), plus a series of spoken-word comedy cuts on the album's expanded deluxe edition. Less a Nirvana album, more a revealing insight into Kurt's creative psyche, it makes for a compelling and intimate experience. It also delivered the creative spine for what would later become the storytelling in Brett's haunting documentary.

"If you want real insight into Kurt, [Montage Of Heck: The Home Recordings] gets you further than any of his albums," Brett says. "It's raw, it's unfiltered and it doesn't limit itself to a single genre in the way one of the Nirvana albums does. It reveals Kurt's humour, his intellect, his angst, his romanticism and confusion, his contradictions – all wrapped into one amorphous canvas.

"I think that for his fans – for who this album was created – this will be something that they'll hopefully listen to for years to come. It's basically curated to feel like you're hanging around Tracy's [Marander, Kurt's ex-girlfriend] apartment in Aberdeen in the most unfiltered way that we've been able to experience up until now."

At the 1993 MTV Video Music Awards

How Brett Morgen arrived at Cobain: Montage Of Heck began with Courtney Love. The Hole singer, and Kurt's widow, mentioned the storage facility back in 2007. The family reckoned this collection might carry enough material and artifacts to construct a movie, and would Brett be interested in taking a look? There was some potential, but the moment – the suggestion – drifted by. Interest was reignited when Frances Bean followed up her mum's idea in another conversation, five years later.

"The world knows my father as the singer of Nirvana," she told Brett. "But he was more than that. He was an artist, and an artist with a capital 'A'. He painted, he made films and he did all this other stuff. I think we should show these sides of him to the world."

There was a caveat to this access, though. "However you do it, just keep it real – keep it honest," urged Frances Bean. "That's the best way to be true to Kurt."

The experience quickly proved revelatory. Brett expected to form the storyboard of Montage… from journals, old interviews and videos, but the box marked 'CASSETTES' – an unexpected primary source – became the outline sketch marks to a rich portrait of Nirvana's tumultuous singer. "More than anything it became the foundation for the movie and this entire project," says Brett. "You can have movies that are based on someone's journals, or are based on someone's music, but this was a movie based on someone's audio. That was our sound design, and it wasn't just ambience. We used it for narrative purposes, to propel the story."

What surprised Brett more than the discovering of a raft of unheard audio tracks was the mystery surrounding them. Nobody was familiar with their existence. Tracks such as Kurt's cover of The Beatles' And I Love Her were surprises to his bandmates and family members. Whenever he met with Krist Novoselic, Nirvana's bassist and long-term friend to Kurt, Brett would ask him about particular demos. He was curious if there was widespread knowledge about them among the Nirvana camp.

"I knew the public hadn't heard And I Love Her, but I assumed that someone would know of its existence," he says. "Again, Tracy, Krist, Courtney… They all said that weren't aware of it. It was extraordinary."

Brett quickly came to understand that a lot of what went on in Kurt's life was surrounded by secrecy. "Kurt couldn't talk about his problems," says Brett. "That wasn't something our culture embraced, particularly in the underground music scene of 1987. Krist said to me, 'I didn't even know Kurt had any childhood issues until I heard him talking about it when we were doing press for Nevermind.'"

Brett realised he was listening to secret songs. Unexpectedly, he was expanding a back catalogue of material that many believed to have been released in its entirety. The director experienced a "great sense of responsibility". His mood, as he played tape after tape after tape, was that he wanted to liberate the vault of art he'd stumbled into. "I felt like I had this rare opportunity," he says, "where the family had completely entrusted me to take anything in this facility and there was nothing I was told I could not use. There was that feeling when I played And I Love Her for the first time that I shouldn't be the only one who gets to hear it."

With the film finished and released to critical acclaim this year, it made sense to Brett that the audio recordings were released in some way. He gathered together the most interesting files and put them on a hard drive. Leaving them with the estate, he detailed the compilation as "a couple of hours of material they should have on the side". It wasn't long before word came back that Kurt's family were interested in releasing an album and could Brett help once more?

"And at that point, it fell upon me to curate it and to give it some order and shape," says Brett. "I'm a film director, not a music producer, so for me I was trying to tell a story, but in a uniquely oral way. In the same way as when I make a movie, I'm trying to make it in a uniquely cinematic way. [Montage Of Heck: The Home Recordings] told the story of Kurt's journey in a manner that was very specific of the medium we were working within."

Like most posthumous Kurt Cobain releases, the announcement of a new collection of unheard audio was trailed by controversy. For years, Nirvana's back-catalogue and studio demos have been available via lavish box sets (2004's exhaustive collection With The Lights Out) and deluxe album rereleases. Personal journals have also been published. But the swathes of documents and recordings released beyond Kurt's death have become too much for some fans.

"They go into two camps," Brett begins. "Half the people think that nothing should be released – that if Kurt didn't release it himself, then nobody should hear it, and nobody should look through his journals. That's a very problematic idea, because to me, if you're gonna say that, then make it about *all* artists, not just

KURT & ME

BRETT MORGEN REVEALS HOW HE FOUND MORE THAN HE WAS LOOKING FOR IN THE MONTAGE OF HECK TAPES...

"We were trying to deepen our understanding and appreciation of Kurt Cobain, the man and the artist. I think, for me, this was a really personal film – the most personal film I've had the opportunity to make. And the most personal film I'll ever make, given the fact that Kurt and I are the same age. We came up at the same time, we had the same cultural references and influences. Our parents separated at the same age. And I had a lot of the issues that Kurt had growing up, be it empathy or abandonment, or a sensitivity to ridicule.

"This was a very personal story. In my whole career up until now, I've been making films about my parents' generation – Robert Evans [The Kid Stays In The Picture], Mick Jagger and Keith Richards [Crossfire Hurricane] – and in many ways I would say, looking back on it, I probably pursued those films because I was looking for some father figure, or working some shit out myself. I think with Kurt I was very conscious of that going in: this was a film about my generation."

PHOTO: ANTON CORBIJN / CONTOUR BY GETTY IMAGES

about Kurt. Because if you're making it just about Kurt, then you're infantilising him. And are we going to stop with pop music? Or are we going to suggest that we shouldn't be looking at Leonardo da Vinci's sketchbooks? I believe there's historical value in it."

And the other half?

"They think you have an obligation to put everything out; that the fans have a right to hear and experience it all. [But] the only people who should have any say are his family. They're the custodians. If I die tonight, my children will be left with the decision as to what they want the world to see and not see. I think it's important for people to recognise that. This is about a daughter wanting the world to experience her father in a more complete light."

Brett also bristles at suggestions that Montage Of Heck: The Home Recordings might serve as a cash-in. He mentions "seven-figure sums" in licensing deals rejected by the Cobain family over the years. If making money were a priority, he reasons, then Smells Like Teen Spirit would have already appeared in a raft of TV commercials.

"We could have put this album together in a way that would be vastly more commercial," he says. "This is not a commercial album, let's make no bones about it. You don't put a five-minute spoken word story in the middle of the album [Aberdeen, as featured on the deluxe edition] if the goal is to sell records… I think people can forget about there being any Top 10 Kurt Cobain songs that are perfectly recorded. That's never gonna happen.

"This is about furthering our understanding of Kurt's art. I remember hearing a story about how he wanted to start Bleach with [sound collage featuring then likes of Cher, Queen and Led Zeppelin] Montage Of Heck, and he wasn't allowed to do it. Even then, this stuff didn't have a context on a Nirvana album. I love the fact that we're putting this out there and that a major record label is finally releasing Kurt's Montage Of Heck audio experiments – it's fucking awesome."

Kurt Cobain's output in death has far exceeded anything Nirvana released in life – in quantity at least. Between 1989 and 1993, the Seattle three-piece delivered three studio albums, arcing from sludgy-but-melodic grunge into acerbic, pop-tinged punk. A commercial apex was reached with 1991's Nevermind, but Bleach in 1989 and 1993's In Utero were scuzzy, punk masterpieces. Elsewhere, live albums – most notably MTV Unplugged In New York, released shortly after Kurt's suicide in '94 – made for exciting ballast. Overall, though, their role as reluctant, rock insurgents was tragically brief.

Since that day in 1994, when Kurt's body was found above the garage of his Seattle home, the singer's legacy has lived on. Bands have been borne from the contrails left by Nirvana's groundbreaking ascent into mainstream altitudes. That famous black-and-white photograph of their frontman – dope-eyed, slices of make-up around his lashes, world-weariness writ large across his face – marks a million T-shirts. Twenty-one years on, his star shows no sign of diminishing.

"Kurt's greatest legacy is that he had a unique ability to connect with people, not in life, but through his art," says Brett. "The connection that his fans have with him transcends the normal rockstar-fan relationship. It's a personal relationship. A lot of fans feel that Kurt's suffering mirrors their suffering. Kurt's angst is their angst. They feel a kinship. Kurt's ability to articulate transcends space and time. It becomes a universal message of alienation and searching and angst. It now resonates with kids in a completely different era.

"We all strive to connect with people in our art. I think when Kurt was young, like all of us, he wanted to be known, and I think most people have a need for others to understand them, especially young children. I don't think Kurt necessarily felt he was understood by his family, or by his community growing up. The sad thing is there were millions and millions of people who felt like they understood him, and could relate to him, and yet he felt so alone. The fact is, his suffering has brought reassurance to a lot of fans. They know they're not alone in this world – that there are other people who share those same feelings."

Montage Of Heck: The Home Recordings, while hardly an album to shoulder Nirvana's studio releases, is an intimate snapshot of one of punk's great artists. Because of it, a little more of the Kurt Cobain mystery is peeled away. "It's another side," concludes Brett. "You know, some artists have their different periods, but we only got to see one phase of Kurt. [Making the documentary] was an interesting place to be. To feel so close to someone that you've never met, and you never will meet… But that's what great art does. I could go through all of his art – before I looked at any of his interviews or videos – and have a 360-degree picture of who this man was, or who this man might have been. My appreciation and understanding of what Kurt went through is night and day compared to when I started. You get insight into Kurt's ideas of success, and fame, and celebrity, and where he was really coming from."

We now get to experience that same perspective. A lot of it's already there in the back catalogue, the YouTube clips and the books written about Kurt Cobain. But Montage Of Heck: The Home Recordings adds a further, perhaps final flicker of his artistic spirit – his influences, his experiments, his humour. There's a lot to discover. Just open the box and look inside.

MONTAGE OF HECK: THE HOME RECORDINGS IS RELEASED AS A STANDARD 13-TRACK AND 31-TRACK DELUXE EDITION ON NOVEMBER 13 VIA UNIVERSAL MUSIC

Backstage after a show in Belfast, 1992

"MILLIONS OF PEOPLE FELT LIKE THEY UNDERSTOOD KURT, AND COULD RELATE TO HIM, YET HE FELT so Alone"

BRETT MORGEN

Next week, Kerrang! goes into Kurt's private record collection to reveal the inspirations that made rock's greatest-ever icon...

Kurt D Cobain

CULT OF KURT

MONTAGE OF HECK NOT ENOUGH? HERE'S FIVE MORE WAYS OF GETTING CLOSER TO KURT...

CREDIT CARD

Listed at auction earlier this year for a guide price of $7,000 – 9,000 (£4,500 – 5,800), the credit card – expiry date February 1995, before you get any smart ideas – features Kurt's signature, and what appears to be a phone number scrawled on the back. It eventually sold for $27,000.

LOCK OF HAIR

Listed just last week with a guide price of $8,000 – 10,000 (£5,200 – 6,500) – with the auction closing as Kerrang! went to print – this lock of Kurt's hair was left over from a doll made for Frances Bean on request of Courtney Love.

MTV LETTER

Hand-scrawled by Kurt, an undated letter reading 'Dear Empty TV / the entity of all Corporate / GODS / We will survive without you / easily - - the / oldschool is going / DOWN FAST / my lifes Dedication / is Now to Do Nothing / But SLAG something / Kurdt Kobaineee professional Rock musician' sold for just shy of $13,000 five years ago.

UNPLUGGED JUMPER

Listed last week as part of the same auction as Kurt's hair, the Nirvana frontman wore this Manhattan-brand jumper during the famous MTV Unplugged live session in 1993. It was expected to sell for anything approaching $60,000 (£39,000) – or half the price of the standard gig T-shirt nowadays.

CHILDHOOD HOME

Originally put up for sale in 2013, Kurt's childhood home in Aberdeen remains on the market right now, its price plummeting in recent months. The four-bed, one-bathroom house will set you back $329,000 (£215,500) – down nearly $80k (£52k) from its original listing. The interior is said to still contain original Kurt scrawlings on the wall.

INTERVIEW

THE BEGINN

AFTER 48 YEARS AND 19 ALBUMS, **BLACK SABBATH** WILL RIDE FOR JUST ONE FINAL TIME. FOR **OZZY OSBOURNE**, HOWEVER, 'THE END' DOESN'T MEAN EXACTLY THAT…

WORDS: AMIT SHARMA, NICK RUSKELL **PHOTOS:** MARTIN PHILBEY

It's getting late in the year, and the citizens of Los Angeles have been enjoying a bit of an Indian summer in recent weeks. Well, maybe not *all* of them. Sat in the shade of his Beverly Hills mansion, Ozzy Osbourne is relishing the first cool day in yonks.

"It's been like the end of the world out here," laughs the Black Sabbath frontman, in his classic Brummie honk. "Like, 97 degrees [Fahrenheit] every day. When I was back in London not long back, the weather was fucking great."

Three weeks ago, the singer exclusively revealed to K! what lies in store for us when Sabbath take to the stage at Download next year – and perhaps even more tellingly, what's to follow. "This is definitely our last run as Black Sabbath," he swore, with not a trace of doubt. "After this, it's *over*. When it's time to do something, I'll continue with my solo career. But it's absolutely the end for Sabbath."

The more cynical among us may contend they've said as much before. But this time, it *really* looks like they won't be saying it again. Everything changed on January 9, 2012, when a statement was issued by the band confirming that guitarist Tony Iommi had been diagnosed with the early stages of lymphoma – the seventh most common form of cancer found in adults – and calling for fans to extend their "positive vibes to the guitarist at this time".

Almost four years on, whatever it is, it seems to be working. Ozzy delightedly revealed his on/off bandmate of nearly five decades is in good health, but make no mistake: for Sabbath, this is *it*. The end. Though the sands of time and winds of change may have chinked their armour along the way, these old warlords will ride once more. Even if it's only three of them, with no sign of original drummer Bill Ward ever returning after his long held dispute over a "signable" contract. Nevertheless, this final run remains something its remaining founding members – Ozzy, Tony and bassist Geezer Butler – are gravely excited about.

"We haven't really done much this year," admits the Double-O. "Well, *I've* done a couple of gigs, but other than that, it's been a relaxing one for me. But that's all about to fucking change! And I'm really looking forward to going back out, to be honest with you. I'll say, 'I want a year off!' Then

"THE LAST TOUR WAS BETTER THAN ANY I'VE EVER DONE"

OZZY OSBOURNE

ING OF THE END

It suddenly dawned on Ozzy that, yep, this is it…

two weeks later I'll be like, 'When am I doing my next gig?' When I'm on the road, all I want to do is be at home. And when I'm at home, all I want to do is be on the fuckin' road. There ain't no pleasing me! But we're gonna have a great time, it's gonna be a good Download and I'm really fucking looking forward to it. I like Rammstein, they're hard and heavy. [Other than that] people always ask me who's my favourite metal band and, to be honest, I don't really listen to any of them. I do my gig. I don't hang around. I do my show, then fuck off home (*laughs*)!"

The LA heat might feel like the end of the world to Ozzy, then, but come this time next year, it'll be exactly that for Black Sabbath. The End tour will see heavy metal's godfathers take their final bows to the world they shrouded in darkness from the opening thunder of their 1970 debut – a record that would change the world forever. The farewell will begin on January 20 in Omaha, Nebraska, continuing through the United States, then crossing the globe to Australia in spring and back in time for the European festival season, before returning to America. And after that… Like the man said himself: it's *over*. No encores – and certainly no new album.

"I think you know about as much as I do at this stage," chuckles Ozzy, who, let's not forget, will have turned 67 by the time it all kicks off. "We're aiming to do 80 to 100 shows, depending on how we all feel. We're doing it over six months, with weeks off in between. But mainly it's all in one shot, with breaks so we remain on top of our game. Because when you go out and do 100 shows straight, by the time you get halfway you'll be like, 'How many fucking *more*?!' We need to keep our spirits up (*laughs*)!"

All that being said, the singer remains confident of his band's form in recent years, and all things considered, quite rightly so. Sabbath's long-awaited comeback album, 13 – the first to feature Ozzy since 1978's Never Say Die!, and, the frontman has confirmed, what will prove to be their last – conquered charts across both sides of the pond for their first time in their career. Their last headline show at Download, three years ago, was the stuff of legend, as was last summer's Hyde Park performance – topping an unforgettable bill that included Motörhead, Faith No More and Soundgarden.

"I remember last time we were at Donington with Sabbath, I was about to pull the plug on the fuckin' gig the day before because it was a fuckin' swamp," Ozzy jokes. "But [once we

RETURN OF THE KINGS

THREE MEN CELEBRATE THE RETURN OF METAL'S GREATEST – INCLUDING ONE OF THEIR VERY OWN!

GEEZER BUTLER
BLACK SABBATH

"It's been amazing playing with the rest of the guys since we got back together. It's really great to play with them – playing with Tony and Ozzy is amazing. We get in the room together, or go onstage, and it's like no time's passed. The only difference now is – other than Bill [Ward] not being there – we're not all completely out of our heads pissed or on drugs!"

NEIL FALLON
CLUTCH

"All good things must come to an end – that's just our own mortality – but any music or any art grants the people who created it with some sense of immortality. Because even when those guys are dead and gone, their music will continue to be the soundtrack to people's lives. So, maybe as a touring entity it's the end, but as an influence, there really is no end to Black Sabbath."

ZAKK WYLDE
BLACK LABEL SOCIETY

"Any metal band, whatever they do, it's all going to be influenced by Sabbath. What Ozzy, Tony, Geezer and Bill created is the mothership of where everything comes from. Whether bands sped it up to invent thrash or slowed it down, it *all* came from them. As far as I'm concerned, they will always be the godfathers of metal as a whole, and it's been great to see them back!"

started], it was great to see the kids having so much fun. When you're up onstage, you don't really know what it sounds like. But people have been coming up to me after that show saying how fucking cool it was to see us, and that's just brilliant. We've never done great in Germany, but on the last run they were going fucking *nuts*! I don't know if it's down to the nostalgia of being an old band still going… I just don't know. But, you know, that last tour was better than any I've *ever* done – with or without Sabbath. So, this tour… Well, it's gonna be good!"

And like that, the curtain will come down on metal's foremost band forever. But don't go thinking it's the last we'll hear of its individual parts, however. The Prince Of Darkness is lining up his first solo album since 2010's Scream, while he's also been busying himself with a new TV show. Co-starring son Jack, early reports of filming naturally began to fuel the rumour mill with whispers of The Osbournes returning to our television sets. But in fact, it's something extraordinarily exciting indeed – a father and son documentary series which sees them visit prestigious landmarks across the globe for… *the History Channel*!

"Yeah! So, me and Jack are doing this thing for the History Channel," Ozzy reveals. "It's like a spoof thing. It's history… but with an Ozzy twist to it! Jack talked me into it and I think it'll be good, you know? To be honest, I don't fucking like doing TV all that much. But because my son has a production company, he'll say, 'Dad…' And you can't say no to your kids, you know what I mean? He does take it seriously, though. When we went to Stonehenge, we met a guy who thought he was the reincarnation of fucking King Arthur (*laughs*)."

With Stonehenge shrouded in conspiracy theories about it being the work of aliens, we're guessing you didn't find any evidence of extraterrestrial interference, Ozzy?

"When we went in, I kept saying that [about the aliens] and the guys were all like, 'Oh, we don't like to talk about that!' You know it's over *4,000* years old?! They must have had some great fucking builders back then!"

Before the new show hits our screens, winter beckons, and with it, the inevitably joyous season of goodwill. But if you're expecting this Brit abroad to be excited about any upcoming Yuletide celebrations, think again.

"I fucking hate Christmas," he deadpans. "I'm the Mister Grunge *[We think Ozzy means Grinch… K! Kerristmas Ed]* of Christmas. I fucking hate it, what a waste of time."

But have you been on your best behaviour this year? Santa *will* be bringing you a present… Won't he?

"I hope not," snorts Ozzy. "When I was a pisshead like I used to be, it was great fun. But now I don't drink, it's fucking boring. The old boozy booze used to be my retreat. Everybody would fuck off and leave because I'd still be outrageously pissed from the night before!"

Luckily for us all, those days are firmly behind him and Ozzy has been behaving himself. Maybe he'll get that present after all…

"I'm nearly three years sober," he concludes. "So, there hasn't been that much of a challenge for me. Things have been really relaxing for a change. I'm trying to get my arse in gear, you know? I'm training to keep fit every day. A bit of cardio, a bit of jogging, a bit of cross-training. To tell you the truth, I'm not big on those fucking weights, though (*laughs*)."

He might not be overly keen on weightlifting, but rest assured when it comes to the other kind of heavy metal, we couldn't be in safer hands. At least for just a little while yet…

BLACK SABBATH HEADLINE DOWNLOAD 2016 – SEE THE GIG GUIDE FOR INFORMATION

TONY'S TALES BEHIND THE RIFFS

SABBATH'S AXEMAN REVEALS THE SECRETS OF HIS FINEST MOMENTS

BLACK SABBATH

FROM: Black Sabbath (1970)

"It's almost like a horror film. I wanted something really evil, so I had to put myself in that frame of mind. But we had a lot of space in that song – it was almost mystical. That first Black Sabbath album was done on that feeling, of wanting to make something powerful. Black Sabbath was one of those songs I wanted to be really gruesome!"

SABBATH BLOODY SABBATH

FROM: Sabbath Bloody Sabbath (1973)

"We went to LA to write the Sabbath Bloody Sabbath album, but we just couldn't come up with anything. I got writer's block, which I'd never had before, and it frightened me to death. So, we abandoned everything and came home, and everyone was like, 'We're finished.' We decided to book Clearwell Castle [in Gloucestershire] and set up all the gear in the dungeons. First thing I came up with was Sabbath Bloody Sabbath and, just like that, we were off!"

IRON MAN

FROM: Paranoid (1970)

"We were in a rehearsal room and I was just doing the initial bit – '*daaaa-awww*' – and I thought, 'Why don't we go with this?' Bill started doing the bass drum and I was like '*daa daaaa*' and started playing the riff. I normally come up with them fairly quick. I spark off other things, if I hear a noise or a sound or a beat, I can put a riff to it. It's one of the only things I can do in my life, but it's what I do. Now I've said it, I'll probably never come up with another riff again!"

"Drugs? What drugs?" – Sabbath in 1969: (from left) Geezer Butler, Ozzy Osbourne and Tony Iommi

"I'M NEARLY THREE YEARS SOBER. I'M GETTING MY ARSE IN GEAR"

OZZY OSBOURNE

NO MORE ENCORES

SIX SABBATH DEEP CUTS WE WANT TO SEE AT DOWNLOAD NEXT YEAR!

NEVER SAY DIE

Sabbath's 1978 album of the same name was a car crash. But the title-track is a banger that Sabbath haven't played live with Ozzy since its year of release. Government secrets get released after 30 years. This should be, too.

FIND IT: Never Say Die (1978)

CORNUCOPIA

Aside from their signature tune, Cornucopia boasts Sabbath's doomiest, most malevolent riff. And if there's something you want from Sabbath live, it's doomy riffs. Not that they're short of them, you understand – we just really want to hear this one.

FIND IT: Vol. 4 (1972)

THE WIZARD

You know what's brilliant? Ozzy playing the harmonica. You know what else? The massive, jazzy groove on this classic cut from Sabbath's first album, to which it is impossible not to lose your poop.

FIND IT: Black Sabbath (1970)

CHANGES

There are plenty of reasons not to want this aired (it's not metal, it's a bit cheesy and a bit of a buzz-kill for a festival headline set), but, let's be honest, it'd be brilliant hearing 80,000 people trying to sing along to this touching ballad.

FIND IT: Vol. 4 (1972)

SYMPTOM OF THE UNIVERSE

Yeah, yeah, they played this on the last tour. But they did it as an instrumental. And while Tony's speedy riff is awesome, you've gotta have Ozzy wailing over the top, haven't you?

FIND IT: Sabotage (1975)

RAT SALAD

Imagine: you're there at Download. The feedback at the start of this swinging instrumental fires up. There's only one man with enough groove to do the drums on this… "Ladies and gents, BILL WARD!" Come on, guys, make it happen…

FIND IT: Paranoid (1970)

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Ben Barlow, backstage in Los Angeles, October 2015

INTERVIEW

"I WAS HEARTBROKEN. WE WERE ON THE VERGE OF A MENTAL BREAKDOWN"

2015 WAS SHAPING UP TO BE THE MOST IMPORTANT YEAR OF **NECK DEEP**'S LIVES. THEN THE UNTHINKABLE HAPPENED. **BEN BARLOW** OPENS UP ABOUT THE DAY HIS WORLD FELL APART, AND HOW THE PIECES WERE PUT BACK TOGETHER…

WORDS: SAM COARE **PHOTOS:** GRIZZLEE MARTIN

Saturday, August 22 was meant to be a day of celebration for Neck Deep. The day prior, it had been announced that their second album, the 5K-rated Life's Not Out To Get You, had been confirmed as a UK Top 10 album, nestling in the Number Eight spot next to Taylor Swift. The release marked an astounding 12-month rise for the quintet – Ben Barlow, Matt West, Fil Thorpe-Evans, Dani Washington and Lloyd Roberts – that started with a K! Best British Newcomer award in June 2014, took them on headline runs all over the world, and would see the band arrive on the Reading & Leeds main stage.

"The build-up to that day," vocalist Ben Barlow today begins, as he greets Kerrang! from the Los Angeles leg of All Time Low's Back To The Future Hearts tour, "was pretty much everything we wanted it to be – if not more. It was probably one of the biggest moments of our career."

And then everything changed.

Instead of celebrating a remarkable achievement by any young band's standards – let alone a pop-punk band from Wrexham, North Wales, a mere three years into their career – that Saturday saw Neck Deep come under a spotlight for all the wrong reasons. Allegations emerged online of inappropriate and illegal communications between guitarist Lloyd and an underage fan. Within 24 hours, it would be announced that Lloyd would be leaving the band to "focus on his family".

Some 12 weeks have since passed, Neck Deep continuing on as a four-piece while Lloyd set about clearing his name. October 13 saw him announce publicly that he was "horrified and sickened" by these accusations and had contacted the police, prompting them to open an investigation – which was later dropped, with no case to answer.

For Lloyd, the ruling will allow the new father to look to the future – something that his former bandmates, that spotlight burning ever brighter on them, are keen to do, too, as Ben reiterates to K!.

Our conversation with the vocalist is the first major interview he has allowed in three months. He is, as ever, warm, friendly and open, more so than you would expect of a man who earlier this year told Kerrang! of his dislike of life as a star in the spotlight. He is mindful of everything he says, more so than your average 21-year-old, yet with an obvious weight on his shoulders he's keen to shift.

With the details of Lloyd's exit from the band not open for public discussion, and the accusations a matter formally considered closed, Neck Deep are facing the future. For Ben Barlow, today is about moving on…

HOW WAS IT FOR YOU, ONE MINUTE CELEBRATING THE BIGGEST MOMENT IN YOUR CAREER, THEN NEXT HAVING TO DEAL WITH THE ACCUSATIONS YOU DID?

"Hands down, it's probably the worst experience we've ever had to go through as a band. It was a massive letdown, a huge disappointment. I was heartbroken by it. It completely overshadowed any achievement [of the past month]. All of that hard work blown out of the water, and we were left to clean up this massive, massive mess."

WAS IT UPSETTING TO YOU THAT SOME PEOPLE STARTED TO SAY THAT NECK DEEP WERE TAKING ADVANTAGE OF THEIR FANS?

"Of course. We have an amazing relationship with our fans; they have helped to make us who we are and we've always made a lot of effort to interact with them, and thank them for that at shows and signings and via social media. We respect them massively and to see the kind of stuff people were saying was heartbreaking. We have never felt like we are above our fans – we're the same as them, and in an ideal

world, the band-fan relationship should be one of mutual respect. This experience has definitely made us feel very cautious about how we come across on social media and what level of engagement we should be having with our fans in the future, which is a huge shame in many ways."

DID THAT OVERSHADOW EVERYTHING?

"Completely. It took all that hard work away and made everyone focus on the wrong things. We were out of our depths with it; we'd never have imagined dealing with something like that. If anything, I think the remaining members of this band are closer for it. We all had to rely on each other and stay close and tight and work together. Now I feel like we're in a really good place, and are trying to move forward with our lives in the best way we can and be the best Neck Deep that we can. Try to rebuild – try to get over it."

IN A SITUATION LIKE THIS, THERE'S NO RULE BOOK FOR HOW TO DEAL WITH IT. BANDS GET DROPPED, TOURS GET CANCELLED, PEOPLE FALL OUT – THERE'S A PRECEDENT FOR DEALING WITH THOSE THINGS. HOW HARD WAS IT TO DEAL WITH A SITUATION SO ALIEN TO EVERYONE?

"It caught us off guard, totally. We had no idea any of this was about to happen. The second I found out, it killed me. It was like, 'What the fuck do we do?' None of us were ready for this. We resorted to bundling in super-tight with our immediate team and shut off the outside world for a little bit, to figure out what it was we needed to do."

DO YOU THINK YOU HANDLED THE SITUATION AS BEST YOU COULD?

"I really do. We were all on the verge of a mental breakdown. Truthfully, we didn't know what to do, so we just had to go with it and as the whole thing developed, slowly figure out what we needed to do. We took it day by day. We couldn't plan what to do because we didn't know what the next day would be like. All we wanted to do was put it behind us and get on with being Neck Deep. We all wanted it to just be a bad dream, but obviously that's not the case."

DID YOU FEEL THAT, THE ACTUAL, SERIOUS ALLEGATIONS ASIDE, YOU CAME UNDER ATTACK FROM PEOPLE WHO ALMOST REVELLED IN SEEING SUCH A NEGATIVE SITUATION?

"I think a lot of what followed [the initial allegations] was born out of maliciousness. There was [a certain group of people] that were like, 'Finally, Neck Deep have fucked up.' It felt like there were people who were stoked that it was happening and were ready to watch us burn. The actual [allegations] at heart got lost amongst everyone having their two pence. That's the thing with the internet: people can say whatever they want, and no-one cares if it's ill-informed or untrue – they just say it 'cause they can. It's a horribly negative culture of wanting to destroy stuff you don't like."

WHY DO YOU BELIEVE THAT IS?

"People don't want bands to be successful, and because we had a shred of success, people don't think we deserve it. It sucks that no-one wants to share people's success. They had this resentment that we didn't want to just sit there being a small band, and wanted to chase our dreams and be the best band we could."

HAVING BEEN THROUGH THIS EXPERIENCE, WHAT ADVICE WOULD YOU GIVE TO ANY YOUNG PEOPLE WHO FEEL THEY NEED TO TALK TO SOMEONE ABOUT ANY SIMILAR ISSUES?

"Of course the police are there to deal with matters of this kind, but if you don't feel comfortable with talking to them there are lots of organisations that specialise in handling such matters sensitively and confidentially. Make sure you don't go through anything alone."

HOW HAS LIVING THROUGH THE PAST YEAR – THE GOOD AND THE VERY BAD – CHANGED YOUR VIEW OF LIFE IN THE SPOTLIGHT? IN JULY, YOU SPOKE OF HOW YOU NEVER WANTED TO BE FAMOUS. 'BEFORE I WAS IN A BAND, NO-ONE GAVE A FUCK ABOUT WHO I WAS, AND I KINDA PREFERRED IT THAT WAY…' [K!1578]

"It's opened my eyes to a lot. We're just people; we don't want to be put on a pedestal and idolised. I want my private life and the people I love close to me. I don't need everyone knowing every detail about my life. It's scary. Back when I was getting into music, I didn't give a fuck what my favourite band was doing or thinking every second of the day. I just wanted to see them play and hear their music, and if I could occasionally glimpse a look into their lives, then great – but I didn't sit wondering what they were doing every single second of the day. People need to get off their phones and start living their lives and experience real human interactions – rather than notifications. We want to be the best we can but without being public property. And I wish every person could see themselves like that. You're *you*, you're not a profile."

Neck Deep MkII: Fil Thorpe-Evans, Ben Barlow, Matt West and Dani Washington

Ben: ready to get back to band business – on the stage

DO YOU REJECT THE NOTION THAT ALL OF THAT IS THE PRICE OF FAME?

"I guess so. But I don't want to accept fame. I'm not famous, dude. I'm a guy who wrote some songs."

WHAT MAKES YOU SO UNCOMFORTABLE WITH THE SPOTLIGHT?

"I dunno. I think it can be destructive. You can use fame or recognition to do great things, but I just… I just want to live. I don't want to be a social media entity. Why is it expected that everyone in a band has a social media account? Am I weird for not posting on Twitter every day? I think I'm more sane for keeping myself to myself. If you're a person tweeting their day-to-day thoughts, maybe you could just… not? Maybe you can just remember what happened and have that as a moment? People need to try experiencing real life."

CAN YOU UNDERSTAND THE CLAMOUR FOR FANS TO KNOW MORE AND CONNECT MORE WITH YOU?

"Of course. I occasionally liked that when I was younger, and I can understand how some fans want that connection. But that wall between fan and band was very much there. Bands had mystery; they weren't expected to be telling you everything about their lives, and people didn't have the expectation to know that. It's considered a necessity now, not a bonus. Everything's too accessible now."

DO YOU THINK THE PAST MONTHS HAVE BUILT UP MORE OF A WALL FOR YOU?

"In a way, yeah. I want to keep myself to myself. It's making me keep myself to myself now – more for my own sanity, and so I don't get pulled apart by people on the internet. All I know is I have my family, my friends, my girlfriend and my band, and that's all that matters. That's all I want. No-one else needs to know me on a personal level."

HOW DO YOU STRUGGLE WITH THE RESPONSIBILITIES PUSHED UPON YOUR SHOULDERS? YOU'VE ONLY JUST TURNED 21 YEARS OLD. HAS THE PAST 12 MONTHS AGED YOU BEYOND YOUR YEARS?

"In a way… (*Sighs*) I've always been a bit more mature. I don't necessarily feel 21. I feel I've a lot more responsibility than a normal 21-year-old. I've got the opinions of 100,000 people hanging on my every word. That's a stress. It's weird. The only people who will understand the life I live are my bandmates. Even my friends from home and my girlfriend and my family don't understand it. There's more to it than just having a laugh with your mates, even though that's all I want. There's people hanging on our every word, and that's tough to deal with. I say this all the time, but I don't have a normal life."

DO YOU EVER YEARN FOR A NORMAL LIFE?

"All the time. But I love what I do. This is what I want to do; I don't want it to be about anything else."

SO, WHERE DO YOU GO FROM HERE? ARE YOU COUNTING DOWN THE DAYS UNTIL A CLEAN SLATE FOR 2016?

"In a way. I think this year has shown us the best of things and the very worst of things. I think 2016 is going to be a good year. We can get back to enjoying this album cycle, and our world tour is coming up, but I don't want what happened in that horrible month of August to paint a picture of what our band will be forever. This year has made me realise what does and doesn't matter. We can only carry on and try to be the best we can for our fans and for ourselves, and try to make people happy through our music."

IF YOU HAVE BEEN AFFECTED BY ANY OF THE ISSUES DISCUSSED IN THIS INTERVIEW, CONTACT YOUNG MINDS FOR MORE INFORMATION – YOUNGMINDS.ORG.UK. NECK DEEP SUPPORT BRING ME THE HORIZON ON THEIR UK TOUR, STARTING NEXT WEEK, BEFORE RETURNING FOR THEIR OWN HEADLINE RUN IN FEBRUARY 2016. SEE THE GIG GUIDE

Eyes forward: Ben focuses on Neck Deep's future

"PEOPLE NEED TO MAKE SURE THEY DON'T GO THROUGH ANYTHING ALONE"

BEN BARLOW

AND ANOTHER THING

BEN DISCUSSES THE KEY MOMENTS IN NECK DEEP'S YEAR...

BEN ON... LIFE'S NOT OUT TO GET YOU HITTING THE UK TOP 10

"It was proof that anyone who cares about what they do, and anyone who does it all for the right reasons, really can do something amazing if you put everything you have into it."

BEN ON... WHY LIFE'S NOT OUT TO GET YOU CONNECTED WITH FANS

"There was positivity and fun in it. It's not all doom and gloom. It stands out as fun but meaningful, too. It has a spirit of 'Don't worry about all the bullshit life brings you'."

BEN ON... THE SUPPORT OF THE FANS

"To walk out at Reading Festival and hear people still on our side is proof that Neck Deep is something bigger than we all thought it was. People connect with this band more than we could ever comprehend."

BEN ON... THE READING & LEEDS SETS

"In a way, it was a cathartic experience. To hear people sing along after the absolute nightmare of the week before, it felt like a victory; the first positive signs that things might get better."

BEN ON... NOT HIDING

"Pulling out of any gigs would have showed people we were in a bad spot, which we didn't want to project. If we didn't play a show, all those people who were trying to destroy our band would have won. We didn't let the naysayers win, and we never will."

THE SONGS THAT SAVED MY LIFE

DID SOMEONE REQUEST A DJ FOR A CHILDREN'S PARTY? NO? GOOD, BECAUSE PRETTY MUCH ALL LAMB OF GOD'S SINGER HAS ON HIS IPOD IS ANTISOCIAL PUNK AND BRUTAL METAL. OH, AND THE BEACH BOYS, BECAUSE THEY'RE 'SATANIC'…

THIS WEEK: RANDY BLYTHE | LAMB OF GOD

THE SONG THAT MAKES ME THINK OF HOME IS...

SIMPLE MAN

LYNYRD SKYNYRD

"It reminds me of home because it's that classic American Southern rock sound, and I'm from the South, in Virginia. But when I think of home, I don't think of heavy metal, or my band, or being on tour, of the whole public aspect of being in a band – I think of my family. And this song speaks of that. Of living a very simple, uncomplicated life."

FIND IT: (Pronounced 'Leh-'nérd 'Skin-'nérd) (1973)

THE SONG THAT MADE ME WANT TO BE A MUSICIAN IS...

HOLIDAYS IN THE SUN

SEX PISTOLS

"This didn't make me want to be a musician as such, but it turned me onto music, which got me into the underground punk scene, which, in turn, made me want to be a musician. It got me into punk, which was the first music I'd heard that wasn't, like, pop, when I was 12 years old. I thought, 'Whoa – whatever this music is, it's great!' I wanted to get involved in it – I knew it was real. I knew that [Sex Pistols frontman] Johnny Rotten was pissed-off. I had never heard anything that angry before. He sings, '*I don't wanna holiday in the sun*', and it seemed like he was saying, 'I don't want to be part of the great masses.' He didn't want to be part of that way of thinking: work hard, go on holiday once a year and go back to the boring job. That's a herd mentality, and it sounded like he was totally going against that."

FIND IT: Never Mind The Bollocks, Here's The Sex Pistols (1977)

THE SONG WITH THE BEST LYRICS EVER IS...

SHELTER

CORROSION OF CONFORMITY

"The lyric that I really like – that I *love* – goes, *'I'm no different than you, it's just that I do whatever I want to / That's what sets us apart, I was free from the start'*. That sums it up for me. Being from the South, back when punk and hardcore scenes were very regional, before the internet connected everyone, I got into COC because they were sort of local, when I was about 14, I guess. I didn't get how they also counted as Southern rock at first, but then it really grew on me."

FIND IT: Deliverance (1994)

THE SONG THAT'S MADE ME THE MOST CASH IS...

I SHOT THE SHERIFF

BOB MARLEY & THE WAILERS

"There was this drunken baboon in a bar a few years ago, back in my drinking days, and I got in an argument with him. The Eric Clapton cover of this came on and this guy was like, 'I love this song, man!' I said, 'Have you ever heard the original?' He didn't know what I meant, so I told him it was a Bob Marley song, and he was like, 'No way! It's Clapton!' I bet him $300 that I was right. Eventually I was proved correct, he was a moron, and I got $300 of cash-money in my hand. What an idiot!"

FIND IT: Burnin' (1973)

THE SONG I WOULD LIKE TO DO A COVER OF IS...

MY WAR

BLACK FLAG

"I actually got to do this recently. I did a song for Teenage Time Killers, which is Reed [Mullin, drums] from Corrosion Of Conformity's project. We did an original called Hung Out To Dry. But then we did a show in LA where we were like, 'What song do you want to cover?' I picked My War and some songs by Bad Brains. It was *intense*. There were so many old punk and hardcore songs I'd have loved to do, but this was the one I picked. It's real 'break something' music!"

FIND IT: My War (1984)

WORDS: NICK RUSKELL PHOTO: PAUL HARRIES

"BOB MARLEY WON ME $300 IN AN ARGUMENT!"

RANDY BLYTHE

THE WORST LYRICS EVER ARE...

MIRACLES

INSANE CLOWN POSSE

"This has the worst *and* the greatest lyrics ever. There's a line in it that goes, '*Fucking magnets, how do they work?*' It's horrendous, but it's also genius and I wish I had written it. I admire them greatly for doing that. It's perfect. It's *delicious* – the apex of idiotic lyrics, a total one-off. I salute you, Insane Clown Posse, for being creative masterminds!"

FIND IT: Bang! Pow! Boom! (2009)

THE SONG I WANT TO BE REMEMBERED FOR IS...

KING ME

LAMB OF GOD

"It goes to a lot of places, and it deals with killing the ego and not living in the past. It's about moving forward. I really, really like the song, there's a lot of poetic imagery and internal narrative about my past in there that I'm quite fond of. It's like a really depressing, messed-up version of My Way by Frank Sinatra. One that ends in a positive manner, though. But I prefer the Sid Vicious version of that song!"

FIND IT: Resolution (2012)

THE HEAVIEST SONG EVER WRITTEN IS...

SISTER FUCKER (PART 1)

EYEHATEGOD

"Eyehategod definitely come to mind when you say 'heavy'. They're much heavier than any thrash band. It's just low-end heaviness, like Black Sabbath. Sabbath created the heavy riff, and Eyehategod, being Sabbath-worshippers, just took it to the next level. Eyehategod are like Sabbath if they got in a drinking contest with Black Flag. I love that band – they're my boys."

FIND IT: Take As Needed For Pain (1993)

THE SONG YOU WOULDN'T EXPECT TO FIND ON MY IPOD IS...

WOULDN'T IT BE NICE

THE BEACH BOYS

"I'm a huge fan. Pet Sounds is a wonderful album that redefined how we record music. Brian Wilson [genius Beach Boys songwriter] is just really interesting, man. Things got so dark for him, and I think they're the most satanic band ever. They all went off the rails really early on; they had the Manson Family living with them, Brian Wilson went into his room for three years and got to be 300 pounds, there was sex, there was drugs… It was just crazy. Their story is the California lie, how messed up sunny California is."

FIND IT: Pet Sounds (1966)

THE SONG THAT ALWAYS MAKES ME CRY IS...

HAMMER SMASHED FACE

CANNIBAL CORPSE

"It just breaks my heart, man. It's just so emotional. I feel it – I feel the pain, y'know? Every time they bust out Hammer Smashed Face all I can think of is pain, it just hurts me internally. I've cried on their shoulders before about it. Corpsegrinder [Cannibal Corpse growler, real name George Fisher] was very sympathetic. He held me as I wept on his gigantic neck."

FIND IT: Tomb Of The Mutilated (1992)

THE BEST SONG EVER WRITTEN IS...

RE-IGNITION

BAD BRAINS

"That's a hard one, man. I never fail to be happy when I hear this, though. And when I first saw them do it live in the '80s, it made me insanely happy. Beyond happy! Me and my girlfriend at the time used to go out to punk rock shows together, and she was like, 'You're not gonna run off and go jump in the slam-dance pit during Bad Brains, are you?' because I would *always* do that. I'd take off my leather jacket, throw it to her, and run off into the pit. What an asshole. As soon as they played this, I did just that. She got very mad at me, but I couldn't help it!"

FIND IT: I Against I (1986)

THE HIGH

Zac laying atop a crowd, when once it'd have been more likely to be in the ground

Conventional wisdom suggests that addicts need to hit rock bottom before they accept they have a problem and, more importantly, resolve to do something about it. Where people find that 'bottom' varies from individual to individual, but surely most people realise that *something* is up when they wake up on their drug dealer's floor after their second heroin overdose in as many weeks.

"It was pretty gnarly," says FIDLAR frontman Zac Carper, with remarkable understatement. "I got shot up with epinephrine [adrenaline]. I woke up with a needle in my chest. After the second time, my dealer was like, 'You're not allowed to do drugs in my house again.'"

And then Zac admits the really scary thing.

"To me, that wasn't rock bottom," he says.

One more overdose followed, and still he didn't stop. Only today, with the clarity that comes with having been clean for 18 months, can he contemplate the extent of his destructive behaviour.

"It was scary and terrible," he admits. "I was such a nutcase back then, it cracks me up for some reason."

And then he laughs. A long, loud laugh at the horror of it all.

That Zac is here at all, let alone able to laugh about his tale, seems little short of a miracle. Because Zac was not your regular drug addict.

For a start, he was hooked on two wildly contrasting substances: heroin and crystal methamphetamine ("One to chill out, then one for 'Okay, we've got to go to work'"), on top of drinking and taking other drugs. He tried to quit one or the other, or both, countless times, but even when he went weeks at a time without using, he'd always eventually return to the needle, whatever the cost.

So, when Zac's girlfriend caught him taking drugs and persuaded him to go into rehab later in 2014, he had no real intention of quitting. But he was homeless, and rehab gave him a place to live, and a chance "to make the band and my girlfriend happy".

"I'D MADE A CAREER OF BEING FKED-UP"**

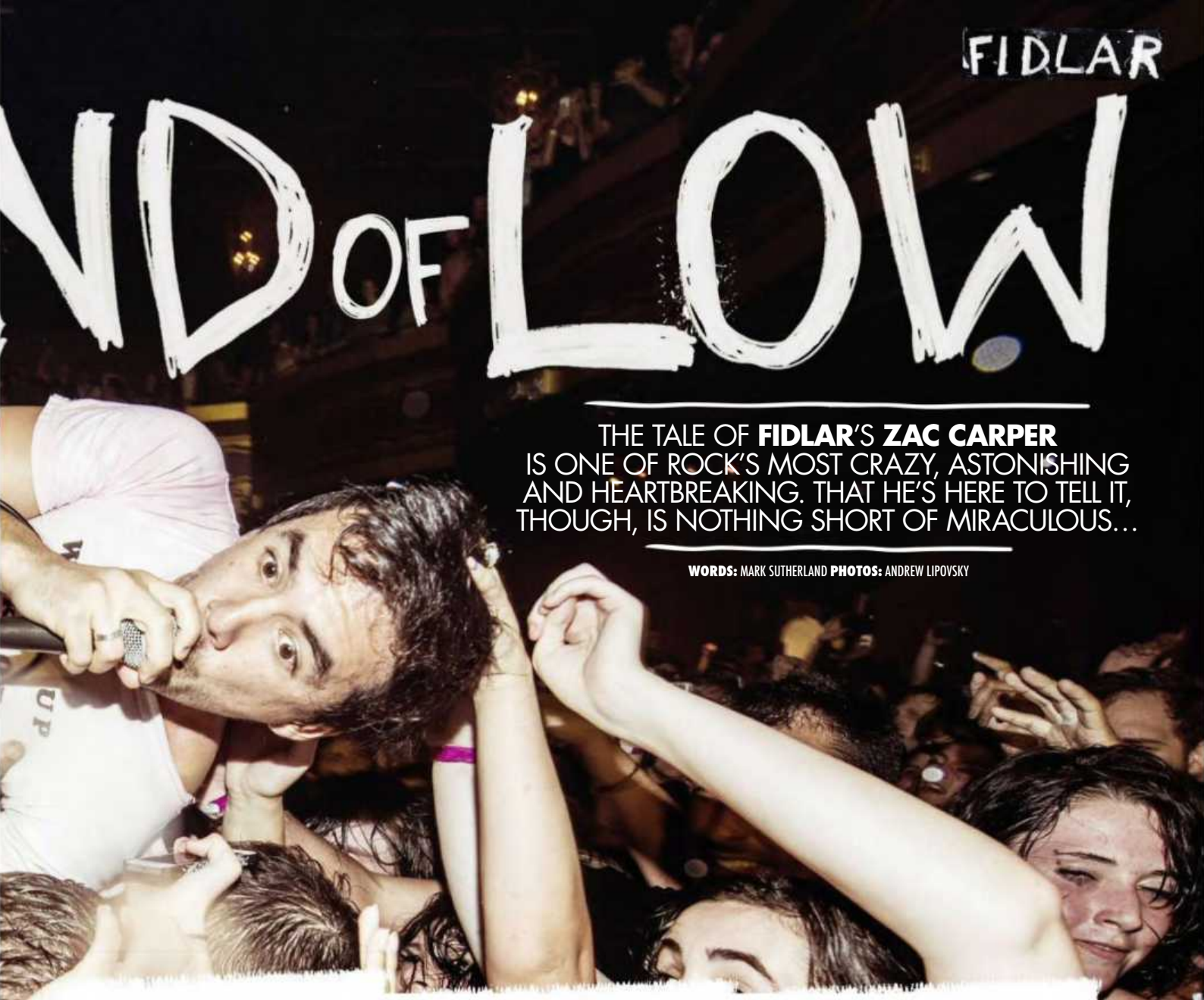
● ZAC CARPER ●

While he was in there, however, his girlfriend broke up with him. In the past, that would have been the trigger for him to fall back on drugs. Twelve months prior, he'd done just that – when his then-pregnant partner passed away from an overdose, sending him spiralling into a further self-destructive pattern. But, this time, something was different.

"I was left with just me," he says, matter-of-factly. "And I didn't want to lose what I've worked for with FIDLAR. It was an eye-opening, sobering thought. You can drink and smoke weed like gentlemen. But nobody shoots dope like a gentleman. There's only one path with that: it's just death and destruction, or jail or a mental institution. And I didn't want that for myself."

Even then, Zac had to struggle with the fact that, for him, the actual substance abuse was only part of the problem. He realised that his entire persona – indeed, his band's entire *raison d'être* – was wrapped up in taking drugs. Zac had first entered rehab at his parents' behest, aged 14. Addiction may have torpedoed many a career, but FIDLAR's appeal was actually built on being a scuzzy party band, delivering grimy garage rock thrills on their debut, self-titled 2013 album with songs such as Cocaine and Wake Bake Skate. Wherever FIDLAR toured, fans would queue up to offer Zac and his bandmates – bassist Brandon Schwartzel and the Kuehn brothers, guitarist Elvis and drummer Max – spliffs or lines of coke, although Zac would often freak them out by demanding something even stronger. Even their very name – an acronym of Fuck It Dog, Life's A Risk – stressed their love of hard-living.

"I went through an identity crisis," shrugs Zac. "I'd made a career out of being fucked-up. For the



ND OF LOW

THE TALE OF **FIDLAR**'S **ZAC CARPER** IS ONE OF ROCK'S MOST CRAZY, ASTONISHING AND HEARTBREAKING. THAT HE'S HERE TO TELL IT, THOUGH, IS NOTHING SHORT OF MIRACULOUS…

WORDS: MARK SUTHERLAND **PHOTOS:** ANDREW LIPOVSKY

past eight years I'd been this fucking crazy person on drugs, and now I was just this crazy person."

Where Zac eventually found new purpose was in FIDLAR's music. He swapped his addiction to narcotics for a compulsive songwriting habit – spurred on by a supportive phone call from Green Day's Billie Joe Armstrong – using the time he once spent searching for a score to write the garage rock nuggets that make up FIDLAR's second album, Too. The titles alone (Overdose, Stupid Decisions, Bad Habits) tell you that the songs are about Zac's experiences, but you'll find no po-faced sermonising here. FIDLAR still sound like a party, even if that's the last thing on their frontman's mind.

And sobriety, Zac found, has its benefits. Contemplating their back-catalogue, he realised that every previous FIDLAR song had been basically the same ("They might have different chords, but they're all songs about getting fucked-up, and being a fucked-up person," he says). So, on Too, he challenged himself to write the songs that would help FIDLAR follow through on their undoubted potential.

And he succeeded. Armed with unstoppable anthems, such as 40oz. On Repeat and Sober, the all-new, all-clean FIDLAR became an even more irresistible live band than during their hard-partying days – a reputation reinforced during their exhilarating Reading & Leeds sets this summer.

Part of Zac will be happy just to be here ("A year and a half ago I was shooting heroin in a Taco Bell bathroom," he shrugs. "Now I'm playing to thousands of people"). But a bigger part of him is determined that, this time, FIDLAR will seize their chance.

"This record is going to get us to the next tier," he declares. "We'll get to that place, it's just some bands take it a little bit slower."

Zac himself, of course, is taking things easier these days. But can he really avoid temptation on the road, especially if – as he sings on Sober – *'Life just sucks when you get sober'*?

"There is a little bit of truth there," he admits. "I thought that when I got sober, I'd be like, 'Wow, everything's great.' But the reality is, life is just hard."

He pauses.

"Life does suck," he concludes. "But life is also awesome sometimes."

Zac might never have found his rock bottom. But he knows where the top is, and he and FIDLAR are heading straight there.

FIDLAR TOUR THE UK THIS WEEK – SEE THE GIG GUIDE. FOR CONFIDENTIAL ADVICE ON DRUG-RELATED ISSUES, VISIT TALKTOFRANK.COM

WHAT'S IN A NAME?

SETTLING THE MYTHS OF THREE OTHER BAND NAME ACRONYMS…

GWAR

THE RUMOUR 'God What an Awful Racket'

THE REALITY Nope. Before his passing last year, Dave 'Oderus Urungus' Brockie attempted to explain the name by saying, er, "I don't know what the name of my own band means." So, there you go.

KISS

THE RUMOUR 'Knights In Satan's Service'

THE REALITY This tale spread throughout the U.S. Bible Belt after Gene Simmons mused in an interview as to how human flesh tasted. Really, it was just a better name than Gene's other option: Albatross.

SLAYER

THE RUMOUR 'Satan Laughs As You Eternally Rot'

THE REALITY You may find the sinister message buried in the band's album sleeve notes, but actually the phrase came to be after the band had settled on their name, simply shortened from Dragon Slayer.

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3 **Take one step at a time**
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KNOTFEST

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BMTH, PRIEST, KORN AND MORE SLAY AT SLIPKNOT'S ANNUAL KNEES-UP

WORDS: DAVID JONES **PHOTOS:** STUBS/RAVENSCAPE PHOTOGRAPHY

JUST WHEN you thought festivals were all over, in California there's a giant gathering of metal fans, freaks and, oh yes, Maggots, converging for two days of mayhem at Slipknot's third U.S. Knotfest. With six stages, 50 bands, a Slipknot museum and a super-haunted house, it's proof that the Iowa nine host a party better than most. Even the idea of an outdoor festival in frickin' October isn't so ludicrous here, as the California sun beats down. There's a lot going on. Here are the best bits…

Day One sees an impressive delve into the metal underground, with demonic two-piece **INQUISITION (KKKK)** and blood-splattered Austrian terrors **BELPHEGOR (KKKK)** adding a little darkness to the dusty site early on. But it's **TRIVIUM (KKKK)** who properly kick things off, with Matt Heafy proving, just like he did headlining Bloodstock in August, that on the right day, festivals should be very afraid of him and his wrecking crew. **MASTODON (KKKK)** follow, seeming far hungrier than they have done for a while – which isn't bad for a band, as frontman Troy Sanders notes, on their "2000th show" tonight. It wouldn't have hurt to play the always-destructive March Of The Fire Ants, though.

KORN (KKKK), meanwhile, play the first half of their classic self-titled 1994 debut straight (from Blind to Shoots And Ladders), before somehow topping it off with Falling Away From Me and Freak On A Leash. But then **JUDAS PRIEST (KKKKK)** arrive, and you kind of forget anyone else is playing today. Rob Halford's fist, raised to the sky as he screams over his band's heavy metal thunder – not even to any particular song, he's just screaming *because of metal* – remains one of the most heroic sights you'll ever see on a stage. And, really, it's pretty much all you ever need to.

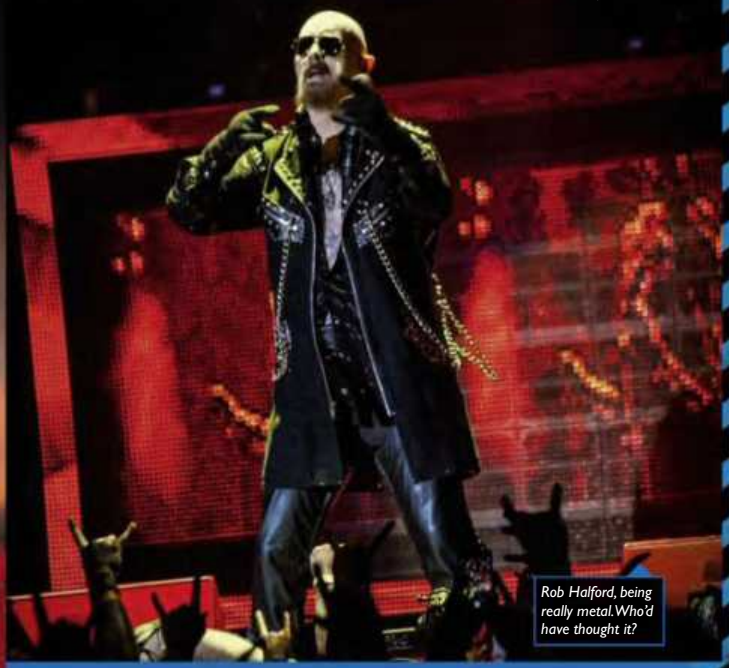
The dust makes seeing or breathing on Day Two more of a challenge than you might be used to, but it doesn't stop **BEARTOOTH (KKKK)** tearing the roof off a venue without a roof, nor **CANNIBAL CORPSE (KKK)** being as much gory fun as the 87th sequel of a predictable, but enjoyable, slasher movie franchise. **CLUTCH (KKKK)** bring some fat, bluesy grooves and make the sun shine a little, before things go from the mellow to the mad when **BRING ME THE HORIZON (KKKK)** appear. Bursting into Happy Song, it's absolute chaos from the word 'Go'. Or, more accurately, from the word 'S-P-I-R-I-T'. Note to Alexandra Palace owners: you may need the builders in after the Steel City sluggers are done with it.

And it's a wonder that this place is still standing after the damage **SLIPKNOT (KKKKK)** cause. But then, this is their party. Of course they're going to cause the most trouble. Psychosocial, Vermilion and a rare airing of Me Inside are chaotic metal fireworks, each louder and brighter than the last, until it's like watching a thousand nuclear explosions, the ever-misanthropic Surfacing delivering a two-fingered goodnight.

Now, festival season really is over. We're going into hibernation. Wake us up next summer.

Korn's Play-Doh sponsorship went to their heads…

Corey Taylor always kept a rasher of bacon handy



Rob Halford, being really metal. Who'd have thought it?

Oli Sykes' lightsaber collection was impressive

STAR SHOUT!

JORDAN FISH

(BRING ME THE HORIZON, ELECTRONICS)

HOW WAS KNOTFEST FOR YOU, JORDAN?

"Knotfest was cool, it was quite a diverse line-up, so it was interesting to play. Slipknot were one of my favourite bands when I was growing up, so it's still cool to see them hanging around backstage and watch them play. We watched Cannibal Corpse, too."

WAS IT WEIRD PLAYING AN OUTDOOR FESTIVAL IN OCTOBER?

"It's cool playing a festival in October and the weather not being shite. If we had festivals in the UK in October, half the crowd would end up getting fuckin' pneumonia!"

Jordan Fish: "Where's the fuckin' 'Reset' button?"

LIVES

Whatever Charlie could see, he was really scared of it

FIGHTSTAR

PLUS: ARCANE ROOTS, MAKING MONSTERS

WULFRUN HALL, WOLVERHAMPTON. 21.10.15

RETURNING ALT.ROCK HEROES TAKE A BIG STEP ON THE LONG ROAD BACK

WORDS: STEVE BEEBEE **PHOTOS:** ANDY GALLAGHER

AS HE does in the video for Behind The Devil's Back, the title-track from Fightstar's new album, bassist Dan Haigh wears a T-shirt tonight displaying the words 'Lord, Forgive Me For My Synths'. It doesn't mean the reunited alt.rockers have suddenly gone electro, but it is a sign that this is a band in transition. Not just heavier and more diverse: Fightstar are also getting better.

Kicking things off are Northern Ireland's Making Monsters – while no monsters are created, they certainly make the best of the opportunity, playing a full-throttle set of shouty, wildcat rock and making Arcane Roots look almost demure in comparison. It doesn't take long for the latter's snakelike melodies to coil into the audience's consciousness, though, and new tune If Nothing Breaks, Nothing Moves is a classy finish.

It's nothing that Fightstar can't follow. On second song Sharp Tongue, frontman Charlie Simpson is nailing riffs, screams and melodic murmurings like the pro that he is. Build An Army, Paint Your Target and War Machine sound pretty colossal, and what the audience lacks in size it makes up for in enthusiasm. With the help of his elder bro (and More Dangerous Animal frontman) Will Simpson on guitar, the rousingly heavy, almost BMTH-like Sink With The Snakes flashes like a lightning storm. The presence of Will, who plays alongside fellow guitarist Alex Westaway several times tonight, also frees the plentifully eyebrowed frontman to stomp around the stage. It turns Fightstar into a spectacle – a more dynamic beast in both sonic and visual terms.

A three-song encore, starting with the chilled Wake Up and ending in old favourite Mono, via an insane new chest-buster called Animal, hits all the Fightstar highs. It's not their best show ever, but what's truly important is the return of the fire to Charlie Simpson's belly. No forgiveness needed, then. Just plenty of praise.

Dan Haigh's attempt at a Wolverine hairdo: poor

STAR SHOUT!

CHARLIE SIMPSON

(FIGHTSTAR, VOCALS/GUITAR)

WELCOME BACK – GOOD TO BE ON THE ROAD AGAIN?

"Yeah, man, it takes a few shows for everything to bed in. We started in London, but tonight has been the first one at which we've really fired on all cylinders. Looking back at old live footage, it's obvious that we've honed our craft immensely, and I'm much more confident about it."

YOU HAD YOUR BROTHER WILL ONSTAGE TONIGHT. GOOD TIMES?

"He pretty much does half the set now, which gives me the chance to run around like an idiot. I love being onstage with him, and it's so great to have that extra freedom to bring him out."

WEDNESDAY 13

PLUS: EVIL SCARECROW

GARAGE, LONDON. 31.10.15

KKKK

FORMER MURDERDOLLS RINGLEADER BRINGS A HALLOWE'EN SPOOKTACULAR TO THE CAPITAL

IT WOULDN'T be Hallowe'en without Wednesday 13 showing his ghoulish face. And tonight, he and his band of creepy men look like they've just stepped out of a production of Rocky Horror. Wednesday knows a thing or two about theatrics, from wearing the horns of Beelzebub onstage, to painting his face like the main character in a fictional '60s horror flick named Spouse Of Count Dracula. The only way he could ham it up even more tonight would be by playing in the London Dungeons. Before that, however, openers Evil Scarecrow add some gruesome effects to proceedings with their over-the-top noise and no joke robot dancing. Then, Wednesday 13's show blows every goth in the building out the door. I Want You… Dead is a deadly treat, while Calling All Corpses is a cheesy slice of B-movie shock that Alice Cooper would be proud of. "London, I love watching you die," drools a bloodthirsty Wednesday at a crowd resembling the zombies from The Walking Dead. We'll take that as a compliment, mate.

JAMES HINGLE

CRADLE OF FILTH

PLUS: NE OBLIVISCARIS

GARAGE, GLASGOW. 21.10.15

KKKK

SUFFOLK'S PANTO-METAL EXTREMISTS REPLUMB THEIR DELICIOUS DEPTHS IN SCOTLAND

PAINTED FACES and flowing robes. Exotically lensed irises and parent-baiting blasphemy from a fanbase who've grown disgracefully towards middle-age. The veritable monsters' ball stretching around the Garage pre-show tonight might freak out Glasgow's more provincial passers-by, but it's got nothing on the dark theatricality, campy horror and lurid excellence that Cradle Of Filth with cursed black wings spread fully for the first time in an age unleash inside. First up, violin-toting Aussies Ne Obliviscaris stoke the tempest, the brooding atmosphere and thunderous breaks of tracks like And Plague Flowers The Kaleidoscope proving bleakly impressive. Never to be upstaged, Cradle emerge in a tangle of horns, sceptres and trailing, blood-red tassles. Cruelty Brought Thee Orchids makes for a bracing, old-school opener, but new cuts Blackest Magick In Practice and Deflowering The Maidenhead, Displeasuring The Goddess show off the band's rich current form. Heads bang, punters vomit and there's a bloke dressed as Jesus failing to wring beer from his robes. Yet still, the operatic severity of Nymphetamine Fix

and Her Ghost In The Fog spur the churning throng to even more disgraceful lows. It's nice, though, to see that even after so long, the Cradle still rocks.

SAM LAW

CARCASS

PLUS: OBITUARY, NAPALM DEATH

02 FORUM KENTISH TOWN, LONDON. 29.10.15

KKKKK

THREE GODS OF DEATH METAL GIVE LONDON A NIGHT OF CLASSIC, BRUTAL HEAVINESS

DEATHCRUSHER MIGHT BE an obvious name for this tour, but it's one that does exactly what it says on the tin. By buying a ticket for this gathering of death metal legends, you're giving the 'OK' to get pounded into mincemeat by an onslaught of the world's heaviest riffs. *Guaranteed.* The stink Napalm Death kick up is deafening, and their furious grind is like being hit by a tank for a minute at a time. Silence Is Deafening, Scum, a cover of Dead Kennedys' Nazi Punks Fuck Off – all short, sharp bursts of brutality. Then Obituary arrive and begin to hack and squish with a barrage of death metal that's as groovy as it is heavy. If there's a more fun death metal song than the city-levelling Redneck Stomp, we've yet to hear it. But they pale next to Carcass. After releasing the finest metal album of 2013 in Surgical Steel, the Scouse death metal legends have truly re-established themselves as a brutal force. Unsurprisingly, the gore masters execute with revolting precision: a cold-blooded killing devoid of empathy or compassion. As usual, singer/bassist Jeff Walker breaks the choking cloud of red-eyed hate with some top-notch banter, including a tale of his recent nightmare with 3G reception (the horror!). It's a fine way to round out a night of heaviness one that lives up to its name.

AMIT SHARMA

EAGLES OF DEATH METAL

PLUS: WHITE MILES

BECKETT UNIVERSITY, LEEDS. 31.10.15

KKKK

JESSE HUGHES PULLS HIS ZIPPER DOWN AND PULLS OUT A BAG OF TREATS

WORDS: PAUL TRAVERS **PHOTO:** ANDY GALLAGHER

SO, HALLOWE'EN with Eagles Of Death Metal. What to expect? Tricks and treats in equal measure, obviously. Oh, and an appearance by The Devil Himself, of course.

First, though, openers White Miles are the latest band to 'do a Royal Blood', and not only because they're a duo. The huge riffs and simple rock grooves are also hugely redolent of the Brighton Two. And they're great.

When the headliners take to the stage they appear to have recruited Batman on bass, a ghoul on drums and a rock'n'roll Santa on guitar. There's no Josh Homme for this tour, but mainman Jesse Hughes, aka Boots Electric, aka The Devil (told you), is more than capable of carrying the show. Musically, it's a glorious mix of quivering riffs and easy sing-along hooks. And it's almost worth the price of admission for the frontman's rock-preacher vamping alone. Few things are more enjoyable than the Eagles in full flight and, particularly tonight, they're on fire.

Ned Flanders put in a guest appearance

STAR SHOUT!

JESSE HUGHES

(EAGLES OF DEATH METAL, VOCALS/GUITAR)

WHAT HAPPENED TO YOUR COSTUME?

"The only one who doesn't have to wear a costume on the Devil's night is the Devil himself. The fact that there were no Draculas or Frankensteins in the crowd made me sad, but seeing so many people dressed as me warmed my heart."

DID YOU REALLY DOWN A FULL BOTTLE OF WHISKY UP THERE AS YOU APPEARED TO?

"(*Laughs*) One answer could make me look like a showbiz phoney and the other would make me a rampant alcoholic. I'll just say that, statistically, what are the chances that a human could do that?"

Luke instantly regretted having the magnetic tooth put in

STAR SHOUT!

LUKE SPILLER

(THE STRUTS, VOCALS)

YOU MADE THREE COSTUME CHANGES. IS THAT THE NORM IN A STRUTS SET?

"Tonight we were able to put a bit more budget into the lights and the grand finale at the end, it's the sort of thing we want to have at every show!"

THAT BALLOON DROP WAS COOL...

"Yeah, man, it's just a bit of fun, you know? When I was growing up, I loved bands like Queen and T. Rex, all these fun bands. It's definitely tipping the hat to those guys."

Toilet queue jumping level: expert

THE STRUTS

BOWERY BALLROOM, NEW YORK. 23.10.15

KKKK

RISING BRIT ROCKERS STRUT THEIR AWESOME STUFF IN THE BIG APPLE

WORDS: JAMES HINGLE **PHOTOS:** ANDREW LIPOVSKY

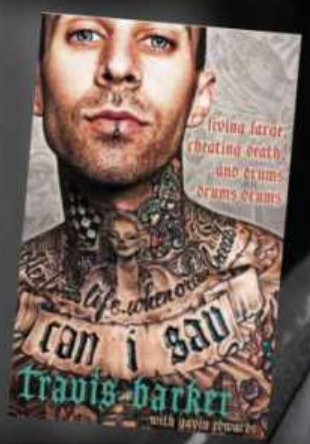
"LET'S PUT the fun back into rock'n'roll!" exclaims a jubilant Luke Spiller to a sold-out crowd in New York's iconic Bowery Ballroom. The Struts may be an unfamiliar name, but here, tonight, they are the prodigal sons of sleazy rock'n'roll – and they don't want nothing but a good time.

The second they make their entrance, screams echo around this legendary venue as several hundred people begin to lose their collective shit, dancing like they're trying to dislodge their arses. The Struts take this opportunity right by the horns and attempt to blow the doors off the club. The confidence exuding from the stage makes this feel like the beginning of something special.

The flamboyancy of Luke, meanwhile, is a sight to behold. His costume changes, his Jagger-esque hip shakes and his pipes of gold make him a star – like a swashbuckling hybrid of Steven Tyler and Freddie Mercury. It's in-your-face rock'n'roll – so in-your-face that it sees Luke clamber into the crowd and take charge of a sing off. Parting his audience like the Red Sea, he walks the floor, playing each side off against the other. And during the finale, as hundreds of balloons rain down from the ceiling, we're not in a club watching the band, we're transported up the road to Madison Square Garden, and The Struts are the superstars they already are in their heads. It's absolute rock'n'roll perfection. If you miss the Queen-ish ambitions of My Chem and LostAlone, brace yourselves for when they strut this way.

REVIEWS

RATINGS
KKKKK = CLASSIC
KKKK = EXCELLENT
KKK = GOOD
KK = AVERAGE
K = POOR



TRAVIS BARKER

CAN I SAY: LIVING LARGE, CHEATING DEATH, AND DRUMS DRUMS DRUMS *(WILLIAM MORROW)*

KKKK

DRUMMER EXTRAORDINAIRE SHARES AN EXTRAORDINARY LIFE IN TELL-ALL BOOK

"WE WERE on fire," writes Travis Barker, recounting the night of September 19, 2008, when the private jet he was onboard crashed upon take off, killing four people. Covered in the flames that would cause him second- and third-degree burns to 65 per cent of his body, Travis' reason to live came into sharp focus. "I saw mom, I saw Pops, I saw my kids, I saw concerts with Mark [Hoppus] and Tom [DeLonge], Rob [Aston] and Tim [Armstrong]. It felt like time had slowed down to show me these things." Above all else, then, the blink-182 drummer's multifaceted memoir captures a man immortalising the importance of his loved ones – even allowing them to include their own accounts of what happened along the way.

Can I Say – its title also the words tattooed across the author's chest – begins as an account of a boy's singular journey to becoming a rockstar. Aged four, Travis saw The Muppets' destructive drummer, Animal, and decided that's what he wanted to do. His mother, Gloria (known as 'Cookie') so strongly supported her son's musical ambitions that she sat in on his lessons and learned the parts in order to help him. And, just as playing the drums was Travis' goal, he soon realised his abilities could be the key to a better life – highlighted when a performance of Metallica's Master of Puppets 'front to back' earned the enthusiastic skateboarder access to a neighbourhood kid's coveted half-pipe ramp.

The book then evolves into a coming-of-age tale. Travis recalls sobbing when, as a child, he realised death would mean one day losing his parents. It's a reality he faced sooner than he should have, when his beloved mother passed away the day before he was due to start high school. True to form, even on her deathbed, she spurred him on: "Don't stop playing the drums, Travis. Follow your dreams." He carried those words into his role in his school's drumline – a discipline to which his tech, Daniel Jensen, attributes the "marching-corps mentality" of Travis' playing.

And that's why Can I Say fascinates. Even before we've traversed the highs and lows of blink-182 (which are told in an honest, truthful manner, without any cheap shots being fired), the marriages, children and divorces, the crash and its torturous aftermath, including Travis' drug use, Can I Say lays the foundations of a man who realises you are the company you keep – poignantly rendering the key figures. They include 'Lil' Chris', the skinny Eminem lookalike who cleaned Travis' cars back in the day. Eventually, you realise it's Chris Baker, the man's personal assistant who, along with Che Still, the security guard Travis invited along for the trip, died that fateful night. At that moment, you feel the jab of a survivor's pain. Just as emotionally recounted is the way he explains the hole left by the death of fellow crash survivor DJ AM – to whom he refers as the only other person who understood the trauma of that fateful day – from an overdose in 2009.

Travis, his ex-wife Melissa Kennedy observes, lives by the motto: 'If you're going to do it, do it right'. He's certainly done that with a tome that lays down the triumphant, the tragic and all the notes in between – beat for beat.

JAMES HICKIE

"I FELT LIKE MY SUPPORT SYSTEM HAD DIED..."

TRAVIS BARKER

HE DID SAY...

THE MOST REVEALING BITS OF TRAVIS' BOOK...

ON BLINK'S 'CLOSENESS'...
"One night, I was doing my drum solo, busting my ass and really concentrating. In the middle of the solo, I felt a hand grabbing my nuts – *what the fuck?* It was Tom [DeLonge, blink guitarist/singer], crouched down beside me: fondling me and laughing his ass off. Nobody could see him, and I had to keep playing!"

ON HIS DRUG USE...
"I've come to understand how my drug use was just a vicious cycle: it masked my problems, but it didn't solve them. I always had excuses for why I needed to be taking drugs."

ON THE DEATH OF FRIEND AND FELLOW CRASH SURVIVOR, DJ AM...
"My support system had died. I could talk to any therapist in the world for hours, but it wasn't the same because they hadn't gone through that plane crash. My connection with AM went way beyond having a special bond: when he died, it was like I lost a part of myself."

TRACK BY TRACK

STILLWELL

RAISE IT UP *(RAT PAK)*

KKK

KORN BASSIST FIELDY GETS SOME EXTRA STRINGS AND UNLEASHES A SECOND DOSE OF "STREET METAL"

1 RAISE IT UP
'*You can pop street metal, let it begin*', proclaims vocalist Q-Unique. Street metal, it seems, is more or less like normal metal, except they play it on the street. And there's more rapping and funky riffs. Given Korn bassist/Stillwell guitarist Fieldy's millions, 'Mansion Metal' might be more appropriate, but the album starts off grittily enough.

2 COMIN' AROUND
The rapping's gone and they're into Shinedown-style rock radio territory here. This is hooky, but about as 'street' as an unspoilt woodland copse.

3 MESS I MADE
The title sounds like a toddler in confessionary mood, but the song is actually a big lighters-in-the-air moment.

4 ELEPHANT IN THE ROOM
The raps are back, along with a nice funk-metal riff that sounds like all the bands at the end of the '80s who wanted to be Faith No More. But, sadly, were not.

5 LIGHT 'EM UP
Fieldy has switched from bass to guitar for Stillwell, but the Korn comparisons remain particularly when he borrows from the iconic opening riff to Blind. Is it theft if you part-own it?

6 RUG FROM UNDER ME
It's left to Pablo 'Spider' Silva to supply the bass rumble. Ironically, he does a passable impression of the Korn five-stringer here.

7 BACKGROUND, FRONT ROW
There's another pulsing bass groove, but this one's closer to Queen's Another One Bites The Dust. Q-Unique, meanwhile, raps his life story in between calls for theoretical audiences to stand up.

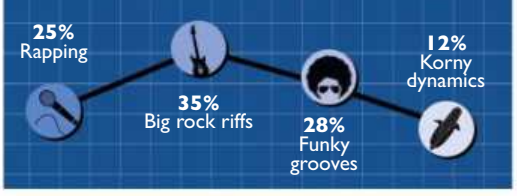
8 EGGSHELLS
A bit of filler with sub-Korn dynamics here. But no matter how lacklustre it gets, at least it's not the Korn man's laughable Fieldy's Dreams album from 2002.

9 NO YOU WON'T
More mid-paced funky rock'n'roll, with build'n'scream release thrown in. Nice.

10 ALL CITY
Q-Unique describes how he gets his '*ups*'. Stuttering guitar riffs figure highly.

11 TAKE A DIVE IN THE FIRE
As they ride a driving punk-metal riff to the end, it's been an entertaining ride, if not one quite worthy of a self-awarded subgenre. Stillwell are worth a listen but, Fieldy, don't give up the day job.

THIS ALBUM IS MOSTLY MADE UP OF...



WORDS: PAUL TRAVERS

BEAUTIFUL BODIES

BATTLES *(EPITAPH)*

KKKK

ARE YOUR BEAUTIFUL BODIES READY FOR ROCK'S NEWEST SUPERSTARS IN WAITING?

BEAUTIFUL BODIES hail from Kansas City but, just like Dorothy in The Wizard Of Oz, you have a feeling they're unlikely to be there for long. Certainly, their debut album is ripped straight out of the PVRIS-patented Instant Stardom Playbook, in particular the page with the formula: Massive Electro-Punk Anthems + Compellingly Dark Lyrics x Super-Charismatic Lead Singer (frontwoman Alicia Solombrino) = KABOOM! But Beautiful Bodies' own story also makes intriguing reading. September 1973 is the catchiest song you'll ever hear about a South American military coup, while Capture & Release and Invincible are among the catchiest emo tunes you'll hear this year, period. Watch them follow the yellow brick road to stardom.

DOWNLOAD: Invincible.

FOR FANS OF: PVRIS, Panic! At The Disco.

MARK SUTHERLAND

BILLY GIBBONS AND THE BFG'S

PERFECTAMUNDO *(CONCORD)*

KKK

ONE HALF OF ZZ TOP'S BEARD DIVISION PUTS HIS CUBAN HEELS ON FOR SOLO ALBUM

BILLY GIBBONS is, quite simply, one of the most badass guitarists ever to pick up an axe. Through almost 50 years with Texas titans ZZ Top, the man with the big beard has time and again proved that there's *nothing* as cool as a few dirty blues licks and a whole lot of fuzz. On this first solo outing with the BFG's (Billy F. Gibbons – saved you a Google, there), you get exactly the sort of greasy grooves you'd expect, but with a whole lot of Cuban cool thrown in as well, with maracas and drums adding colour to that old charm of his. Billy Gibbons is a seriously cool motherfucker. Here's a bit more proof.

DOWNLOAD: You're What's Happenin', Baby.

FOR FANS OF: ZZ Top, Clutch.

NICK RUSKELL

GOOD TIGER

A HEAD FULL OF MOONLIGHT *(SELF-RELEASE)*

KKK

SURPRISINGLY SMOOTH DEBUT FROM TRANSATLANTIC TECH-METAL ALLIANCE

COULD GOOD Tiger's roster be any more tech-metal? Their line-up includes the guitarists from defunct Londoners The Safety Fire, an ex-drummer from LA band The Faceless and former TesseracT vocalist Elliot Coleman – a roll call sure to get djent devotees salivating. However, A Head Full Of Moonlight is far from an attempt to out-widdle former glories; instead, these songs are concise and soulful, with the likes of Latchkey Kids proving that Good Tiger are defined as much by simple ideas done well as the head-spinning complexities of their collective CV. Good work, Good Tiger.

DOWNLOAD: All Her Own Teeth.

FOR FANS OF: The Fall Of Troy, Periphery.

OLLY THOMAS

LYRIC OF THE WEEK

'I've got a jet black heart', warn 5SOS on this new banger. Which is worrying, but then they continue, *'And there's a hurricane underneath it'*. Your heart should not be black, and you definitely don't want weather in it. See a doctor.

BAND: 5 Seconds Of Summer

SONG: Jet Black Heart

ALBUM: Sounds Good Feels Good

SLEEVE OF THE WEEK

Metal is an ugly old genre. But even the gnarliest of metallic bands look positively angelic next to Swiss death metallers Owl. That's not an owl on the cover of your new Aeon Cult EP, lads, it's an orc after a bee attack.

VIDEO OF THE WEEK

HUMAN INTERACTION, TONIGHT ALIVE

New album! Next year! And how better to announce it than with a creepy video that looks like Paranormal Activity? Looks like Paranormal Activity, that is, but with one key difference: this is good.

SAINT ASONIA

SAINT ASONIA *(RCA)*

KKKK

STAIND/THREE DAYS GRACE SUPERGROUP IN 'FAILS TO SUCK' SHOCKER. NO, REALLY...

SPAWNED BY former Three Days Grace frontman Adam Gontier and Staind guitarist Mike Mushok, this Canadian-American supergroup were unlikely contenders in the 'setting the world on fire' stakes. On paper, it still sounds like an evil town planner's first steps in pedestrianising the world but, just as Alter Bridge shat on Creed from a great height, this is unexpectedly fantastic. It starts on a pulse of bass and a landslide of a riff as Better Place spits and snarls from the speakers. There are more slablike rockers interspersed with reflective moments and, while it doesn't rewrite the rule book, Saint Asonia are far better than their premise suggests.

DOWNLOAD: Better Place.

FOR FANS OF: Alter Bridge, Seether.

PAUL TRAVERS

HANDGUNS

DISENCHANTED *(PURE NOISE)*

KKK

AMERICAN POP-PUNKS PROVE TO BE IRREPRESSIBLE IN THE FACE OF ADVERSITY

TO BE fair, the clues were there in 2012, when Handguns named their debut album Angst. If there's always been a sharp edge of discontent to the band's otherwise perky sounds, it's even more pronounced on the appropriately titled third album, Disenchanted. With song titles like The Worst In Me and My Lowest Point, this record could turn into a dispiriting moan-fest, full of self-indulgent wallowing. Instead, the band's willingness to face demons while still turning out classic-sounding pop-punk makes them stand out from a pretty crowded field. It also, ironically, makes for an uplifting listen.

DOWNLOAD: Bury Me.

FOR FANS OF: State Champs, ROAM.

OLLY THOMAS

THE HELL

BRUTOPIA *(PROSTHETIC)*

KKK

THE BAD BOYS OF BRITISH HARDCORE ARE STILL PWOPA NORTY ON THIRD ALBUM

YOU'D HAVE thought The Hell's tongue-in-cheek LOL-core might have gotten a bit old by now. But somehow, three albums in, the balaclava-loving bruisers are still raging on with a seemingly endless supply of djenty hooks and unashamedly silly aggression. They've basically become hardcore's answer to The LAD Bible and Get In The Sea snotty juvenile delinquents searching for any reason to kick off. Halfway into I've Got Loads Of Money (which opens with a pisstake of Pink Floyd's cash-conceived classic), the noisy irks list their way through various denominations of pound sterling, almost forgetting relative new kid on the block: the £2 coin. It might not be particularly clever, and yes, they're clearly taking the piss, but in all fairness that's perfectly fine if The Hell continue churning out riffs like One More Time and the genius Shite Club.

DOWNLOAD: I've Got Loads Of Money.

FOR FANS OF: Meshuggah, Money.

AMIT SHARMA

MAX RAPTOR

DAMAGE APPRECIATION *(HASSLE)*

KKKK

BURTON BRUISERS RETURN WITH SVELTE BUT SMASHING FOUR-TRACK EP

IN A time when so many aspects of our national life are surrendering to all things American – where 'arse' becomes 'ass', for example – it is grandly reassuring to listen to a band who could hardly be any more English were they to have landed a sponsorship deal with the Burton Bridge Brewery company. Max Raptor, however, offer more than mere reassurances, as this invigorating and fiercely precise four-track EP ably testifies. Both accessible and incendiary, the manner with which the blow-torch vocals of singer Wil Ray weave around the pneumatic riffs of Ben Winnington leave the listener in no doubt that this is a band that knows their craft perfectly. Max Raptor, then: clever boys.

DOWNLOAD: Blue On Red.

FOR FANS OF: The Bronx, Royal Blood.

IAN WINWOOD

IT'S BEEN a banner annum for Nuclear Blast. But most years are for the German metal label. Since its beginnings in 1987, it's been a major player in the growth of death metal, black metal, power metal and just about every other shade of metal you can think of. This year, they've unleashed new crackers from Lamb Of God, Slayer and Devil You Know. In their latest run we have gems like **GENTLEMANS PISTOLS' HUSTLER'S ROW (KKKK)**. With groovy riffs and arse-shaking swag (featuring Bill 'Best

ON THE STEREO

1 THE ALL-AMERICAN REJECTS – THERE'S A PLACE
A Green Day-ish acoustic guitar ballad from Tyson Ritter here. And what's this? HAND CLAPS?! Oh yes, chaps.

2 FORT HOPE – SKIES
That's a riff straight from the 'School Of Riffs What Sound Like Muse Riffs'. And it's *awesome*.

3 THE DEAD XIII – LAY SEIGE TO HELL
It's New Grave, with a big dollop of metallic fury thrown in amongst the usual cobwebs.

4 REVENGE – SILENT ENEMY
Silent? Nope. This black metal explosion is the noisiest thing you'll ever hear.

5 AIDEN – NEW GRAVE
Ooh look, the gothfather of New Grave, wiL Francis, with his apprentice, Crilly from Ashestoangels.

SWALLOW THE SUN

SONGS FROM THE NORTH I, II & III
(CENTURY MEDIA)

KKKK

FINNISH DOOMSTERS GO FOR THE TRIPLE-WHAMMY ON SPRAWLING DOOM SAGA

SWALLOW THE Sun have finally responded to the fast food model of playlist-friendly, instant gratification music consumption… by burying it under the tundra and pissing lengthily on the spot. This is an unfashionably sprawling triple album split into three distinct movements. The first contains the same mix of rasping heaviness and melodic grace they've spent the past decade perfecting. The second is a sparse and beautiful acoustic trip, while the final act sees them descend into pits of funereal doom. It's an epic journey, and one that both requires and repays immersion and patience.

DOWNLOAD: Lost & Catatonic, The Gathering Of Black Moths.
FOR FANS OF: My Dying Bride, Katatonia.
PAUL TRAVERS

GNARWOLVES

ADOLESCENCE *(BSM)*

KKK

FEISTY FOURTH EP FROM SOUTH COAST POP-PUNKS WITH TEETH AND 'TUDE

AFTER THREE cracking EPs and last year's superb self-titled album, Gnarwolves could've been forgiven for not wanting to grow – up, or otherwise. Ironically, Adolescence actually sounds like a band getting older. The Waiting Line rails against staying in one place, Daydreamer strives for punky inner peace and Blondie is something completely different: 90 seconds of grungy acoustic angst. The walls continue to close as they sign off with the tumbling and crashing Bad Dreams. While they might be darker and less immediate than their previous offerings, these songs sink beneath the skin after repeated listens just the same. With no false sentiment or cheesy formulas, Gnarwolves remain pleasingly more feral than their pop-punk peers.

DOWNLOAD: The Waiting Line.
FOR FANS OF: The Menzingers, FIDLAR.
ALISTAIR LAWRENCE

Guitarist Of His Generation' Steer from Carcass), it's a kick up the bum that starts in the '70s, but delivers with up-to-date wallop. Keeping up the riffy theme, **AVATARIUM** weigh in with **THE GIRL WITH THE RAVEN MASK (KKK)**, a proggy thing featuring some colossal doom riffs – which isn't surprising given that it's the work

of members of doom kings Candlemass. Also from Sweden, **GRAVEYARD**, whose **INNOCENCE & DECADENCE (KKKK)** is like Sabbath on an especially mellow day. In other territory, **SPEAKING THE KINGS' CAROUSEL (KKK)** is a metalcore punch to the face, and progressive chaps **NOVELISTS** take on Dream Theater at their own game on the sublime, but complex, **SOUVENIRS (KKK)**. So, another great year. Just wait 'til you see what 2016's got in store. Oof!

WORDS: NICK RUSKELL

Slayer
REIGN IN BLOOD

(DEF JAM, 1986)

HOW SLAYER MADE ALL OTHER METAL BANDS SEEM TAME IN JUST 28 MINUTES. NOT BAD…

IT'S HARD to imagine the metal world without Reign In Blood. At the time of its release in 1986, metal was already going faster, harder and louder – with fellow speedsters like Metallica, Megadeth and Anthrax thrashing like maniacs. And Slayer weren't even the first band to use blood, spikes and Satan – with Venom, Bathory and Possessed having already made such things *de rigueur* for metal bands wanting to push the limits of extremity. But something happened with Reign In Blood that would change everything from then on. No band had made anything quite so fast, intense and feral, nor done it with the deadly accuracy of an assassin like Slayer did. The raging intensity of Necrophobic, Jesus Saves and Raining Blood was like a prison riot, while songs like Angel Of Death – about sick Nazi concentration camp doctor Josef Mengele – took lyrical extremity and controversy to a whole new level. This was a line carved into the sand, after which metal would never be the same.

DID YOU FEEL LIKE YOU WERE CREATING A CLASSIC WITH REIGN IN BLOOD?

TOM ARAYA *(VOCALS/BASS)*: "Not really, not in the way people talk about it today. We were just trying to make the best album we could, like we always do. But we definitely wanted to play fast, and we wanted to push things, but that was kind of what we did anyway. After Hell Awaits [1985], we did make a conscious decision to go fast, because that album was, like, slow, and creepy, and evil, and we didn't want to repeat ourselves. A lot of bands started going a bit slower round then, so we just went the other way! I remember we were trying to make it as intense as we could, but it didn't feel like the ground was changing under our feet. But afterwards, people went nuts!"

IT'S 28 MINUTES LONG. WERE YOU SEEING HOW MANY SONGS YOU COULD FIT INTO THE SHORTEST TIME?

"(*Laughs*) Not really. When we played, it didn't feel like a short time. There's a lot going on in the songs and they're very intense, so when you're playing, you don't notice. But I remember being in the studio and Rick Rubin [producer] saying to Dave [Lombardo, drums], 'Can you make that a little faster?' It makes it so much more intense trying to play that fast. And we were pretty angry at the time, so what should have been an album that lasted, like, 35 minutes, came out a little faster! When I saw it was less than half an hour, I thought that was cool, because it doesn't feel short."

ANGEL OF DEATH WAS VERY CONTROVERSIAL. DID YOU WORRY ABOUT PEOPLE ACCUSING YOU OF BEING NAZIS?

"No. We knew it would piss people off, obviously, but it wasn't something that we worried about too much. It was just a song. Jeff [Hanneman, late Slayer guitarist] was really into reading about that kind of stuff, and brought the song to us and it just fit. We weren't offering any commentary on it, we weren't saying it was good, it was just a song *about* that stuff."

HOW DO YOU FEEL WHEN PEOPLE SAY IT'S ONE OF THE GREATEST METAL ALBUMS OF ALL TIME?

"I'm very flattered. I don't see it that way myself, because we were just making another album and trying to do the best that we could. It did something for us at the time – it made us bigger, which was great. But I never think to myself, 'This is the best album ever.' It's flattering and humbling when people say it's responsible for a new style of metal – especially after such a long time. It's cool."

Kerrang! Radio play it all at 10pm, November 12!

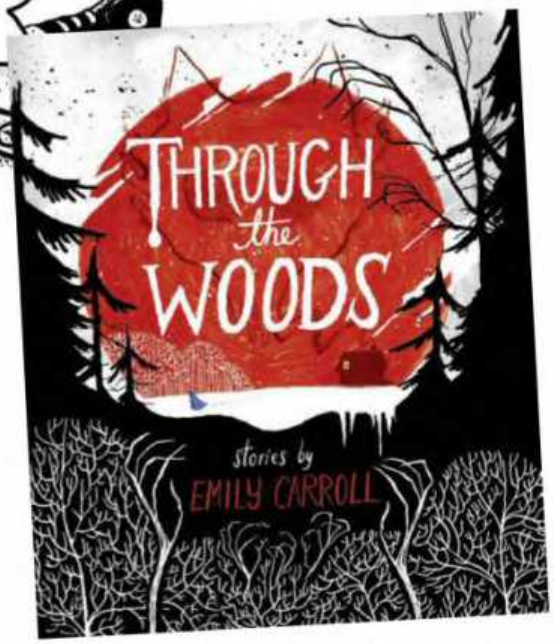
WORDS: NICK RUSKELL

"WE KNEW WE WOULD PISS PEOPLE OFF"
TOM ARAYA

KLOBBER

MUST HAVES

ALL THE BEST GEAR FROM THE FOUR CORNERS OF PLANET ROCK AND BEYOND!



If you're looking for a spooky read for dark, winter nights, you came to the right place. This collection of illustrated stories by Emily Carroll is a macabre treat and very, very metal.
£11.67 Amazon.co.uk

Everyone has to dry up, even the Prince Of Fucking Darkness. Doesn't mean you have to put up with un-cool tea towels.
£12.00 Redtempleprayer.com

Sick of being *ribbed* about your shirt? Get this and it'll stop. Make *no bones* about it…
£13.50 Plastichead.com

In Westeros, Ravens are dastardly gits used for sending messages. They're basically a flying, nasty email.
£7.99 HBOshopeu.com

Long Wentz Silver is the most feared pirate on the emo seas. Beware his terrifying symbol.
£13.50 Plastichead.com

Jack Skellington has a bracelet just like this. Only with human heads all over it. How *cute*.
£2.99 Grindstore.com

To advent calendar makers who aren't Star Wars: give up. Go home. You lose. Big time. It's cool enough that there exists a Star Wars-themed method of counting down the days until Christmas. But BEHIND EVERY DOOR IS A DIFFERENT STAR WARS TOY! Sorry, chocolate – not this year.
£22.97 Johnlewis.com

MCR did so much for their fans. Like appearing as skeletons so you don't have to imagine what their X-rays look like.
£13.50 Plastichead.com

Hey, Judge Death, you're a mug! This is the only time you can say that without getting your *brainsss* eaten. Hooray!
£10.00 Plastichead.com

The world's cleverest man was John Brain, a man so intelligent he was actually a brain with limbs. Just look at him.
£17.22 Redbubble.com

A spider with a red cross. It seems that In This Moment think arachnids are doctors. Weird.
£13.50 Plastichead.com

Fuel. Fire. Two things Metallica frontman James Hetfield desires. What else? Denim bags.
$27.99 (£18.20) Metallica.com

What's the secret of Brendon Urie's colourful musical genius? Easy – his brain is made of flowers.
£13.50 Plastichead.com

Paramore! PARAMORE! PAAARRAAMOOORE! Have we said it enough yet?
£13.50 Plastichead.com

Motörhead are the ultimate drinking band. Now they've got the ultimate drink – their own ultra-strength IPA!
£2.05 Motörhead-drinks-shop.com

Dave Grohl is such a nice man that America has now decided to do away with all its old, stuffy national insignia and get cool new ones with Foo Fighters logos all over. We whole-heartedly support this move.
£11.75 Loudclothing.com

'*My eyes feel like they're gonna bleed*,' sang Green Day on Brain Stew. Hoodie man knows the feeling.
£31.99 Thisispulp.co.uk

Be like Dave Murray with these killer Iron Maiden wristbands. Except he's in the band. You're not. *Sniff*…
£14.40 Ironmaiden.com

BABYMETAL

THE TOKYO TRIO HAVE JUST RELEASED A LOAD OF NEW LOOT. GET ALL KAWAII WITH THIS BM STUFF!

'*Gimme chocolate*!' you yell. And, as this cup fills up with cocoa, the song comes to life as you're given chocolate! And for extra awesome, the song even comes on in the background every time you drink from it. Win.
£15.31
Redbubble.com

Apparently, the best way to wear Fox God masks is over one eye. Your depth perception will go down the pan, but who cares about stuff like that when you're getting etiquette right?
£17.51
Redbubble.com

Cute-metal they call it. Which is why there's a disembodied head from a rotting fox carcass and loads of evil shit on this T-shirt. We've never seen anything so cute in our lives.
£16.31
Redbubble.com

Of course BABYMETAL have their own line of Christmas jumpers. It's the most *kawaii*-nderful time of the year, innit? What could be better? Oh, this design on an Advent Calendar. Which they've also made.
£57.00
Mfistores.com/mfl/babymetal.html

Under normal thinking, cushions are absolutely *not* metal, but they are very comfortable and you want to watch your BABYMETAL DVD in comfort. So, logic dictates, you need this.
£12.00
Redbubble.com

Who's this fucking brutal-looking death metal band's logo on your phone? SIKE! Prank your elite metal friends with this bad boy. Oh, and it'll stop you smashing your phone, too.
£19.45
Redbubble.com

DON'T MISS

MEGADETH

TO CELEBRATE HIS MAMMOTH TOUR WITH LAMB OF GOD, DAVE MUSTAINE TALKS MUSIC, SKYDIVING AND NIGHT-TIME TOILET TRIPS…

HEY, DAVE! ARE YOU EXCITED TO BE BRINGING SUCH A HEAVY SHOW TO WEMBLEY?

DAVE MUSTAINE (*VOCALS/GUITAR*): "Absolutely. I'm excited to be playing in the UK, period, but to be coming through in such a famous place is great. It's really weird how metal is almost cyclical, depending on what the tension is like in the world. Back around the time Rust In Peace [1990] came out, there were a whole lot of records in that kinda vein, and we were kind of in the same global turmoil that we are right now. It's almost funny that that's come back around. So, yeah, I'm just really excited that we get to come back."

IT'S PRETTY COOL THAT LAMB OF GOD'S CHRIS ADLER IS DRUMMING…

"Yes, sir. I think his modern metal approach has given us a lot of energy. When I talked to him about joining the band, he told me that part of the reason Lamb Of God are the way that they are and are successful is because he followed me and ran his business the way that I did. I'm thinking, 'Wow, this is really super-flattering!' and when he said, '[former Megadeth member] Gar Samuelson's my favourite drummer,' I thought, 'That's it right there.' *That's* the magic I heard in him that made me want to have him as a player. Having a lot going on in the drums is great, but it's when a drummer starts playing slow or simple beats that you can see if they really have it or not. Chris can do slow, fast, heavy, melodic, jazzy – whatever. It's great to be able to have all those different dynamics."

WHAT DO YOU LIKE TO DO IN LONDON WHEN YOU'RE NOT ACTUALLY GIGGING?

"Usually sleep (*laughs*)! There's something very quaint about London to my wife and daughter. They're real Anglophiles, and whenever I come over they always want to come, too. So, guess what's happening? They're coming, too! If you're just going to visit Parliament and Big Ben and all the normal tourist stops, you're not going to get to see the beautiful quaintness in the UK, and that's what I like – just seeing it for real, for what it is."

> ***"I FAINTED AS SOON AS I REALISED I ALMOST DIED!"***
> **DAVE MUSTAINE**

YOU SKYDIVED OVER HERE ONCE – HOW WAS THAT EXPERIENCE?

"We were in Cambridge, and for a photoshoot it was suggested that we do it with me jumping out of a plane, and I was like, 'Okay!' So, I jump out of the plane and the guy taking pictures is making these hand signals to me, telling me the kind of poses and expressions he wants. So, I'm there doing them, and he points his finger at me like a gun. So, I do it back, and he does it again and makes this face at me, and I'm like, 'Okay, I'll do it again but harder and be more metal.' Then I can see his mouth go, 'Do the fucking gun thing!' and I'm like, 'Oh yeah, shit, that's the international sign for *pull your ripcord*!' So, I finally do that at 2,500 feet and I didn't have the cleanest landing… As they say, any landing you can walk away from is a good one, but y'know, that was the last time I jumped [out of a plane]. I remember getting in a limo to head back after the shoot and my wife was there and I fainted as soon as I realised that I had almost *died* (*laughs*)!"

HAVE YOU EVER GOTTEN LOST WHEN EXPLORING AN UNFAMILIAR CITY?

"I got lost in an unfamiliar hotel room once! It was in the UK back when Chuck [Behler, drums] and Jeff [Young, guitar] were around, and David [Ellefson, bass] and I went out raging one night. I got separated from him and we came back to the hotel in separate taxis. We were sharing a room, because we weren't making a lot of money at the time, and I got there first and managed to not be able to work the light switch. So, I stagger through the room in total darkness looking for the toilet, feeling around, and I find the lid, flip it back, pee and go back to bed. In the morning Ellefson was *furious* because I had lifted up the lid to his suitcase and peed in it… He knew I didn't do it on purpose, but, man, that's not something you do twice."

DATES: Glasgow Braehead Arena November 11, O2 Apollo Manchester 12, London SSE Arena, Wembley 14, O2 Academy Birmingham 15. With: Lamb Of God, Children Of Bodom, Sylosis.

WORDS: DAN SLESSOR

YOUR WEEK!

KERRANG! DAY NOVEMBER 11

BIRMINGHAM Lonely The Brave, Black Peaks (O2 Academy2 Birmingham)
BRISTOL High On Fire, Black Tusk & Bask (Exchange)
BRISTOL We Are The Ocean, Tall Ships, Allusondrugs (Fleece)
BRISTOL The Amity Affliction, Defeater, Being As An Ocean, Cruel Hand, Fit For A King, Burning Down Alaska (Impericon Never Say Die @ Marble Factory)
BRISTOL Epica, Eluveitie, Scar Symmetry (O2 Academy Bristol)
GLASGOW Megadeth, Lamb Of God, Children Of Bodom, Sylosis (Braehead Arena)
GLASGOW Eagles Of Death Metal, White Miles, Feverist (O2 ABC Glasgow)
HEBDEN BRIDGE Evil Blizzard (Trades Club)
LEEDS Skindred, Crossfaith, (hed)p.e., Yashin (Stylus)
LEICESTER Max Raptor, Elegies (Firebug)
LIVERPOOL Light You Up, WSTR, Beaumont (Arts Club)
LONDON Dinosaur Pile-Up (Dome, Tufnell Park)
MANCHESTER FIDLAR (Ritz)
MANCHESTER EveryTime I Die, Superheaven, Muck (Sound Control)
NOTTINGHAM Rolo Tomassi, Employed To Serve, John Coffey (Bodega)
ST ALBANS HECK (Horn)
WOLVERHAMPTON Kadavar (Slade Rooms)

THURSDAY NOVEMBER 12

BIRMINGHAM Dan Andriano (Temple)
BRIGHTON Coronas (Patterns)
BRISTOL Dinosaur Pile-Up (Exchange)
BRISTOL Kadavar (Marble Factory)
BRISTOL Skindred, Crossfaith, (hed)p.e., Yashin (O2 Academy Bristol)
BROMSGROVE King King (Artrix)
DERBY HECK (Venue)
GLASGOW Light You Up, WSTR, Beaumont (Classic Grand)
GLASGOW FIDLAR (Garage)
GLASGOW EveryTime I Die, Superheaven, Muck (King Tut's)
LIVERPOOL Titus Andronicus (Kazimier)
LIVERPOOL Paradise Lost (O2 Academy Liverpool)
LONDON The Red Paintings (Borderline)
LONDON Nordic, ALMA (Hoxton Hall)
LONDON High On Fire, Black Tusk & Bask (Scala, King's Cross)
MANCHESTER Tracer, Vitals (A3)
MANCHESTER Megadeth, Lamb Of God, Children Of Bodom, Sylosis (O2 Apollo Manchester)
NORWICH Rolo Tomassi, Employed To Serve, John Coffey (Owl Sanctuary)
NORWICH We Are The Ocean, Tall Ships, Allusondrugs (Waterfront Studio)

FRIDAY NOVEMBER 13

ABERDEEN EveryTime I Die, Superheaven, Muck (Tunnels)
BARNSTAPLE The Red Paintings (Factory)
BIRMINGHAM Light You Up, WSTR, Beaumont (Asylum)
BIRMINGHAM Skindred, Crossfaith, (hed)p.e., Yashin (O2 Institute Birmingham)
BRIGHTON Dinosaur Pile-Up (Bleach)
BRISTOL Periphery, Veil Of Maya (Marble Factory)
CHESTER Sylosis, Hang The Bastard (Live Rooms)
GLASGOW Frank Turner & The Sleeping Souls (Barrowland)
LEEDS We Are The Ocean, Tall Ships, Allusondrugs (Mine)
LEICESTER HECK (Soundhouse)
LONDON Rolo Tomassi, Employed To Serve, John Coffey (Oslo)
MANCHESTER Garbage (Academy)
NORWICH Max Raptor, Elegies (Waterfront Studio)
NOTTINGHAM Paradise Lost (Rock City)

SATURDAY NOVEMBER 14

BRISTOL Slaves (Anson Rooms @ University)
BURNLEY HECK (Sanctuary Rock Bar)
EDINBURGH Garbage (Usher Hall)
LEEDS Light You Up, WSTR, Beaumont (Key Club)
LONDON FIDLAR (O2 Forum Kentish Town)
LONDON Skindred, Crossfaith, (hed)p.e., Yashin (O2 Academy Brixton)
LONDON Pentagram (O2 Academy Islington)
LONDON Megadeth, Lamb Of God, Children Of Bodom, Sylosis (SSE Arena, Wembley)
MANCHESTER Periphery, Veil Of Maya (Academy 2)
NEWCASTLE EveryTime I Die, Superheaven, Muck (Riverside)
NEWCASTLE Frank Turner & The Sleeping Souls (University)
PLYMOUTH Max Raptor, Elegies (Exile)

SUNDAY NOVEMBER 15

BIRMINGHAM FIDLAR (Institute)
BIRMINGHAM Megadeth, Lamb Of God, Children Of Bodom, Sylosis (O2 Academy Birmingham)
CARDIFF Slaves (Student Union)
GLASGOW Periphery, Veil Of Maya (Garage)
GLASGOW We Are The Ocean, Tall Ships, Allusondrugs (King Tut's)
GUILDFORD Max Raptor, Elegies (Star)
LONDON Light You Up, WSTR, Beaumont (Barfly)
LONDON Epica, Eluveitie, Scar Symmetry (O2 Forum Kentish Town)
NOTTINGHAM Frank Turner & The Sleeping Souls (Rock City)
SHEFFIELD EveryTime I Die, Superheaven, Muck (Corporation)

MONDAY NOVEMBER 16

NEWCASTLE We Are The Ocean, Tall Ships, Allusondrugs (O2 Academy2 Newcastle)
PORTSMOUTH Slaves (Pyramids)

TUESDAY NOVEMBER 17

BIRMINGHAM EveryTime I Die, Superheaven, Muck (Asylum)
MANCHESTER Sepultura (Club Academy)
MANCHESTER We Are The Ocean, Tall Ships, Allusondrugs (Sound Control)

RIDER OF THE WEEK

BAND: Asking Alexandria
More alcohol than ASDA, double-ended dildos and adult diapers… The York metalcore mob know how to do a rider.

ASKING ALEXANDRIA

6 cases of beer
4 large bottles of vodka
4 bottles of Jack Daniel's
2 bottles of gin
3 x 12 pack of Mountain Dew
2 x 12 pack of Coke
3 x 12 pack of Sprite
12 x 6 pack of Monster Energy drink
24 x blue Powerade
Large ice chest full of ice
24 personal-sized juices (Odwalla or Naked)
1 gallon of milk
1 small bag of ground coffee
1 pound of turkey (from deli)
1 pound of ham (from deli)
Cheese, lettuce, tomato, onion, pickles and olives
Mayonnaise and mustard
Pita chips and hummus
1 fresh vegetable tray
2 loaves of fresh bread (white, wheat)
Selection of crisps
Selection of biscuits/chocolates
1 box of Emergen-C
1 double-ended dildo (must be at least 18 inches)
3 beautiful women (must be aged 21 plus, and 11s on a scale of 1 – 10)
2 bottles of lube (must be flavoured)
1 x 12 pack of adult diapers for drummer
1 entire band of Linkin Park (including the drummer)
1 carton of cigs
15 cases of bottled water

AFTER THE SHOW
17 large meat pizzas

CAN'T GET TO A GIG?

THEN HERE'S SOME OTHER STUFF TO KEEP YOUR EYES/EARS BUSY

KERRANG! MEETS 30 SECONDS TO MARS

KERRANG! TV – NOVEMBER 13, *5PM*

All the Suicide Squad hype got you in the mood for some Jared Leto? Then K! TV have got you covered. Don't worry, Jared didn't kill our channel – he just hurt it really, really bad.

TWIN ATLANTIC DR. MARTENS #SFSTOUR15 LEEDS

YOUTUBE

One of the highlights of this year was seeing Twin Atlantic rock a sold-out O2 Academy Brixton in May. But this show at the tiny Leeds Brudenell Club poops all over it like a loose-bowled seagull. Why? Well you'll have to get on YouTube and watch it to find out.

BABYMETAL LIVE IN LONDON / BUDOKAN

DVDS, AMAZON (LONDON £12.99 AND BUDOKAN £14.99)

Two different DVDs, each giving you the chance to see two different BABYMETAL shows. So, if you buy both, that's *four* BABYMETAL shows. It's more *kawaii*-metal than you can shake both your fox hands at!

MY FIRST GIG

WHO: SUM 41, THE POINT THEATRE (THE 3ARENA), FEB 4, 2002

CAN'T WAIT FOR SUM 41 TO ROCK THE K! TOUR IN FEB? HERE'S STEPHEN ARKINS TO TELL YOU WHAT YOU CAN EXPECT…

STEPHEN ARKINS, ONLY RIVALS

"The first real gig I ever went to was Sum 41 in Dublin's Point Theatre – now known as The 3Arena. I went with Jay [McTernan, guitar] and Sean [Reid, bass]. We left school early and went to Jay's house to dye his hair before the concert so he would look more 'punk rock'. We were so lame (*laughs*)!

"American Hi-Fi supported and I remember they had to stop halfway through their first song because the entire crowd were pushing forward, and the barrier was about to collapse. I got absolutely crushed as I was right up the front, but didn't care because I was having so much fun.

"I'll never forget when Sum 41 walked out onstage – it was the first time I'd seen one of my favourite bands in the flesh. I think they played for over two hours, but I remember it feeling like five minutes because I was having such an incredible time. I can still remember walking out of the venue, ears ringing, dehydrated and covered in the sweat of 10,000 different people, but I didn't care, because I was in absolute awe of what I had just experienced!

"I don't think we realised it back then, but that concert was what set it all off for us – we didn't want to do anything else with our lives after that except play music. If you told us back then that we'd be in a band and talking about our first show in K! 13 years later, we would have told you that you were crazy!"

ALOUD.COM
buy your tickets from www.aloud.com

SPOTLIGHT ON...

MILTON KEYNES

IN THE BUSINESS OF ROUNDABOUTS AND KILLER ROCK MUSIC...

BEN MARVIN (VOCALS), HACKTIVIST

WHAT WAS THE MILTON KEYNES SCENE LIKE WHEN YOU WERE GROWING UP?

"The local scene was insane back in the day. I used to go see bands every weekend – 20 of us would meet up, get stupidly drunk, then walk down to the venue. Everyone knew each other and most people were involved in music in one way or another. The best thing about the scene now is the diversity of the music! There's a lot of talent from all genres and everyone is so passionate about getting involved in music. There's not many people I know who *aren't* in the scene!"

WHAT ARE THE KEY VENUES IN THE AREA?

"Obviously the **Milton Keynes Bowl**. Having that on your doorstep is pretty cool when it comes to huge artists playing. You can't really complain when **The Prodigy**, **Linkin Park** and **Jay-Z** play your town! There was also a venue called **The Pitz** which was where everyone used to go – by everyone I mean *everyone*. They stopped putting regular shows on there, which sucks. A lot of decent bands came through **Milton Keynes** and played there! Now, the main venue is **The Craufurd Arms**. They actually got voted 'Best Small Music Venue' in the South East a couple of years ago. We've played a few shows there. It's a different vibe to a normal show because the crowd is made up predominantly of people you know – it's a good feeling seeing your friends and family pitting to your music! Our studio used to be located round the back of the venue, so I spent many days there."

WHAT'S THE BEST GIG YOU'VE EVER SEEN IN MILTON KEYNES?

"The best gig I've ever been to was **King Prawn** at **The Pitz**. It must have been about 12 years ago now. They had a massive following in **Milton Keynes** so it was a sell-out show – hundreds of people going insane to them. They're a sick band and an even better live band. The best show I've ever played in **Milton Keynes** was probably our first show at **The Craufurd Arms**. It was the first time we'd played locally, so I was really nervous. All our friends and family turned up and we had so much to prove to everyone. It went down so well, I'll never forget it!"

ARE THERE ANY OTHER PLACES NEW BANDS SHOULD BE HANGING OUT?

"There's only one music shop! We practice at **The Old School Studios**, which is run by **Jamie Graham** from **Heart Of A Coward**. It's perfect for rehearsing."

ARE THERE ANY KEY FIGURES IN THE COMMUNITY WHO CAN HELP MAKE OR BREAK BANDS?

"Ever since I was in my early teens, **Paul Rivers** has been the top promoter in **Milton Keynes**. He used to put all the shows on at **The Pitz**. That was the best venue in **Milton Keynes** to play at, so I was very grateful the first time he booked me to play there. He's still promoting now, but at **The Craufurd Arms**. He definitely helped to put me onto the path I'm on now."

ARE THERE ANY LOCAL RADIO STATIONS OR FANZINES THAT HELP OUT NEW BANDS?

"There's **MKFM**, who interviewed us a while back. They're very supportive of the local music scene. The local paper **MK Citizen** always support bands around here as well."

There's a skull on the sign – it must rock

The Old School Studios: quite literally an old school

BOOKING NOW

5 SECONDS OF SUMMER
Sheffield Arena April 5, 2016, London O2 Arena 7 – 8, Leeds First Direct Arena 11, Nottingham Capital FM Arena 12, Birmingham Genting Arena 14, Newcastle Metro Radio Arena 18, Glasgow SSE Hydro 19 – 20, Manchester Arena 22 – 23, Belfast SSE Arena 25, Dublin 3Arena 26 – 27.

ALIEN ANT FARM
Milton Keynes Craufurd Arms January 5, 2016, Birmingham Rainbow Warehouse 6, Glasgow Garage 7, Nottingham Rescue Rooms 8, Liverpool Arts Club 9, Newcastle Riverside 10, York Duchess 12, Norwich Waterfront 13, London KOKO 14, Manchester Club Academy 15, Sheffield Corporation 16, Cambridge Junction 17, Exeter Lemon Grove 19, Bournemouth Old Firestation 20, Brighton Concorde II 21. Support: InMe, The Dirty Youth.

ALL TIME LOW
Cardiff Arena February 10, 2016, London O2 Arena 11, Manchester Arena 12, Birmingham Barclaycard Arena 13, Glasgow SSE Hydro 15, Dublin 3Arena 16.

BABYMETAL
London SSE Arena Wembley April 2, 2016.

BASEMENT
Bristol Marble Factory February 7, 2016, Glasgow King Tut's 8, Leeds Stylus 9, Manchester Academy II 10, Norwich Waterfront 11, London O2 Shepherd's Bush Empire 12. Support: Tigers Jaw.

BEARTOOTH
London Camden Electric Ballroom November 24, Bristol Thekla 25, Manchester Academy III 26, Glasgow SWG3 27, O2 Academy2 Birmingham 28.

BIFFY CLYRO
Hogmany @ Edinburgh West Princes Street Gardens December 31.

BLACK STONE CHERRY
Cardiff Motorpoint Arena January 28, 2016, Nottingham Capital FM Arena 29, Liverpool Echo Arena 30, Glasgow SSE Hydro February 1, Birmingham Barclaycard Arena 2, London SSE Arena Wembley 4, Leeds First Direct Arena 5, Manchester Arena 6. Support: Shinedown, Halestorm, Highly Suspect.

BLOODSTOCK
Mastodon, Twisted Sister, Venom, Behemoth, DragonForce, Paradise Lost, Rotting Christ. Derbyshire Catton Park August 11 – 14, 2016.

BRING ME THE HORIZON
O2 Academy Glasgow November 24, Edinburgh Corn Exchange 25, Doncaster Dome 26, Cardiff Motorpoint Arena 27, London Alexandra Palace 28, O2 Academy Birmingham 29 (matinee), O2 Academy Birmingham 29 (evening), O2 Academy Bristol 30. Support: PVRIS, Mallory Knox (November 24 only), Neck Deep (November 29 – 30 only).

THE BRONX
Manchester Ruby Lounge December 11, London Brooklyn Bowl 13. Support: Frank Carter & The Rattlesnakes, Pounded By The Surf.

CANCER BATS
Southend Chinnery's January 11, 2016, Portsmouth Wedgewood Rooms 12, Brighton Concorde II 13, Norwich Waterfront 14, Exeter Phoenix 15, Plymouth Hub 16, Bristol Marble Factory 17, Bridgend Hobos 18, Reading Sub89 19, Stoke Sugarmill 20, Nottingham Rescue Rooms 21, O2 Academy2 Birmingham 22, Manchester Academy III 23, Leeds Key Club 24, Glasgow Garage 25, O2 Academy2 Newcastle 26, O2 Academy2 Liverpool 27, London Tufnell Park Dome 28.

CHRIS CORNELL
Belfast Ulster Hall April 24, 2016, Dublin Olympia Theatre 25, Manchester Bridgewater 27, Glasgow Royal Concert Hall 29, Bristol Colston Hall 30, Birmingham Symphony Hall May 2, London Royal Albert Hall 3.

CHUNK! NO, CAPTAIN CHUNK!
London Camden Underworld December 2, Birmingham O2 Institute III 3, Nottingham Bodega 4, Leeds Key Club 5, Newcastle Think Tank? 6, Glasgow Cathouse 7, Manchester Sound Control 8, Cardiff Globe 9.

CITY AND COLOUR
Brighton Dome February 18, 2016, Cardiff Great Hall 19, Manchester Albert Hall 20, Dublin The Helix 22, Belfast Mandela Hall 23, O2 Academy Glasgow 24, London Troxy 26 – 27.

COHEED AND CAMBRIA
Cardiff Uni Great Hall January 31, 2016, Manchester O2 Ritz February 1, London O2 Forum Kentish Town 2. Support: Glassjaw, Crooks.

THE DARKNESS
Cambridge Corn Exchange December 1, Nottingham Rock City 2, O2 Academy Newcastle 4, O2 Academy Glasgow 5, Park Dream Holiday Park Trecco Bay 6, O2 Academy Leeds 9, Manchester Academy 10, O2 Academy Birmingham 11, O2 Academy Bristol 13, O2 Guildhall Southampton 14, Bexhill De La Warr Pavilion 15, O2 Academy Bournemouth 17, O2 Academy Oxford 19, London Camden Roundhouse 20.

DEAF HAVANA
Leeds Wardrobe November 19, Edinburgh La Belle Angele 20, Dundee Buskers 21, O2 Academy2 Liverpool 22, London Islington Assembly Hall 23. Support: The Xcerts.

DEAFHEAVEN
Bristol Fleece March 13, 2016, London Heaven 14.

DEF LEPPARD / WHITESNAKE
Dublin 3Arena December 6, Belfast Odyssey 7, Newcastle Metro Radio Arena 9, Glasgow SSE Hydro 10, Birmingham Genting Arena 12, Nottingham Capital FM Arena 13, Manchester Arena 15, Cardiff Motorpoint Arena 16, London SSE Arena Wembley 18, Sheffield Motorpoint Arena 19. Support: Black Star Riders.

DEFTONES
London SSE Arena Wembley November 21. Support: Architects.

DESERTFEST
Line-up: Electric Wizard, Elder, Godflesh, Crowbar, Conan, Raging Speedhorn, Witchsorrow. London various venues April 29 – May 1, 2016.

DON BROCO
Cardiff Tramshead December 3, Sheffield Plug 4, Edinburgh Liquid Rooms 6, O2 Academy Leeds 7, Exeter Lemon Grove 8, Nottingham Rock City 9, Manchester Ritz 11, Wolverhampton Wulfrun Hall 12, London O2 Academy Brixton 13.

DOWNLOAD FESTIVAL
Line-up: Rammstein, Black Sabbath, Iron Maiden. Donington Park June 10 – 12, 2016.

DREAM THEATER
London Palladium February 18, 2016.

ENTER SHIKARI
O2 Academy Glasgow February 18, 2016, Edinburgh Corn Exchange 19, Nottingham Capital FM Arena 20, Bournemouth BIC 22, Cardiff Motorpoint Arena 23, Manchester Victoria Warehouse 25, London Alexandra Palace 27. Support: The Wonder Years.

ESCAPE THE FATE
Manchester Club Academy January 28, 2016, Glasgow Cathouse 29, Nottingham Rescue Rooms 30, London Camden Electric Ballroom February 16.

EVERY TIME I DIE
Manchester Sound Control November 11, Glasgow King Tut's 12, Aberdeen Tunnels 13, Newcastle Riverside 14, Sheffield Corporation 15, Birmingham Asylum 17, London Tufnell Park Dome 18, London Borderline 19, London Camden Underworld 20, London Old Blue Last 21. Support: Superheaven, Muck.

FRANK CARTER & THE RATTLESNAKES
London Camden Dingwalls November 30.

FRANK TURNER & THE SLEEPING SOULS
Glasgow Barrowland November 13, Newcastle Uni 14, Nottingham Rock City 15 – 16, O2 Academy Birmingham 18, O2 Academy Sheffield 19, Bristol Colston Hall 21 – 22, Manchester Academy 23 – 24, London Alexandra Palace 26.

FUNERAL FOR A FRIEND
Cardiff Y Plas April 5 – 6, 2016, Manchester Ritz 8 – 9, Glasgow O2 ABC 10 – 11, Birmingham O2 Institute 13 – 14, London O2 Shepherd's Bush Empire 15 – 16. Support: Shai Hulud.

GHOST
Leeds Beckett University December 12, Nottingham Rock City 14, Birmingham O2 Institute 15, O2 Academy Newcastle 16, O2 ABC Glasgow 18, Manchester Ritz 19, O2 Academy Bristol 20, London Camden KOKO 21. Support: Dead Soul.

THE GHOST INSIDE
Manchester Club Academy February 11, 2016, O2 Academy Newcastle 12, O2 Academy2 Liverpool 13, O2 Academy2 Oxford 14, Portsmouth Wedgewood Rooms 16, Norwich Waterfront 17, Leeds Stylus 18, Glasgow Garage 19, Nottingham Rock City 20, Plymouth Hub 22, Bristol Marble Factory 23, Birmingham Library @ O2 Institute 24, Brighton Concorde II 25, London Camden KOKO 26.

ENTER SHIKARI

Belfast Limelight December 17, Dublin Academy 18.

JUST ANNOUNCED

AIDEN
Manchester Sound Control January 16, 2016, Newcastle Think Tank? 17, Glasgow Cathouse 18, Leeds Key Club 20, Birmingham Rainbow 21, Sheffield Corporation 23, Bristol Tunnels 24, Plymouth Hub 25, Southampton Joiners 27, London Camden Underworld 29. Support: Ashestoangels, Never Found.

ALL TIME LOW
Support added: Good Charlotte.

AMERICAN IDIOT THE MUSICAL
Leicester Curve Theatre March 19 – 26, 2016, Bromley Churchill Theatre March 30 – April 2, Manchester Palace Theatre 4 – 9, Cardiff New Theatre April 19 – 23, Portsmouth Kings Theatre April 26 – 30, Oxford New Theatre May 3 – 7, Birmingham New Alexandra Theatre May 10 – 14, Sunderland Empire May 24 – 28, Glasgow King's Theatre May 31 – June 4.

BRIAN FALLON & THE CROWES
O2 Ritz Manchester April 5, 2016, O2 ABC Glasgow 6, O2 Institute Birmingham 7, London Camden KOKO 8 , Nottingham Rock City 9, O2 Academy Bristol 10.

CHUNK! NO, CAPTAIN CHUNK!
Support added: Trash Boat, Boston Manor.

DON BROCO
Support added: Coasts, Arcane Roots, Symmetry.

DOWNLOAD
Latest additions: Korn, Megadeth, Disturbed, Motörhead, Nightwish, Deftones.

DREAM THEATER
London Palladium February 18, 2016.

GRAVE / MALEVOLENT CREATION
London Camden Underworld December 9.

HIM
Nottingham Rock City December 27.

KERRANG! TOUR 2016
Latest addition: ROAM.

MEMPHIS MAY FIRE
London Camden Electric Ballroom May 31, 2016.

RITCHIE BLACKMORE
Birmingham Genting Arena June 25, 2016.

THERAPY?
Bristol Thekla February 18, 2016, Cardiff Globe 19, Southampton Engine Rooms 20, Sheffield Plug 25, Glasgow Oran Mor 26, Newcastle Northumbria University 27, Wolverhampton Slade Rooms March 2, Leeds Wardrobe 3, Manchester Academy II 4, Stoke Sugarmill 11, Nottingham Rescue Rooms 12.

PHOTO: TOM MARTIN

HEAVEN'S BASEMENT FEATURING DANNY WORSNOP ON GUEST VOCALS
Southampton Engine Rooms December 3, Bristol Marble Factory 4, Trecco Bay Planet Rockstock 5.

HECK
St Albans Horn November 11, Derby Venue 12, Leicester Soundhouse 13, Burnley Sanctuary Rock Bar 14.

HIM
Nottingham Rock City December 27.

HOLLYWOOD UNDEAD
O2 Academy Bristol April 18, 2016, London O2 Academy Brixton 20, O2 Academy Birmingham 21, Manchester Academy 22, O2 Academy Glasgow 23. Support: Attila.

IN THIS MOMENT
London O2 Forum Kentish Town January 21, 2016, Birmingham O2 Institute 22, Glasgow Barrowland 23, Manchester Ritz 24. Support: The Defiled.

JUDAS PRIEST
Bradford George's November 23, Glasgow Barrowland 24, Wolverhampton Civic Hall 26, Manchester Apollo 28, Portsmouth Guildhall 30, London O2 Academy Brixton December 1.

KERRANG! TOUR 2016
Line-up: Sum 41, Frank Carter & The Rattlesnakes. Dublin Academy February 10, 2016, Cardiff Great Hall 11, Birmingham O2 Institute 12, Glasgow O2 ABC 13, Newcastle University 15, Norwich UEA 16, Manchester Albert Hall 18, London O2 Forum Kentish Town 19.

KVELERTAK
Gloucester Guildhall November 23, O2 Academy2 Liverpool 26, London Oslo 29.

LIFE OF AGONY
London Camden Electric Ballroom March 17, 2016, Wolverhampton Slade Rooms 18, Manchester Club Academy 19.

LONELY THE BRAVE
O2 Academy2 Birmingham November 11, Nottingham Rescue Rooms 19, Cardiff Globe 20, Bristol Marble Factory 21, Southampton Talking Heads 23, London Islington Assembly Hall 24, Brighton Haunt 25. Support: Black Peaks.

MACHINE HEAD
Norwich Open March 2, 2016, Nottingham Rock City 3, Belfast Limelight 5, Dublin Olympia 6, Manchester Academy 8, Cardiff Great Hall 10, London Eventim Apollo 11, O2 Academy Glasgow 12.

MARIACHI EL BRONX
Manchester Ruby Lounge December 10, London Brooklyn Bowl 12.

MARILYN MANSON
London Eventim Apollo November 19, Wolverhampton Civic Hall 21, O2 Academy Glasgow 22, O2 Apollo Manchester 23. Support: Krokodil.

MAYBESHEWILL
London Camden KOKO April 15, 2016.

MAYDAY PARADE
Exeter Lemon Grove January 26, 2016, O2 Academy Bristol 27, Norwich UEA 28, Birmingham O2 Institute 29, Manchester Ritz 30, O2 Academy Newcastle 31, Dublin Academy February 2, O2 ABC Glasgow, 3, Nottingham Rock City 4, London O2 Shepherd's Bush Empire 5, Leeds University 6, Portsmouth Pyramids 7. Support: The Maine, Have Mercy, Beautiful Bodies.

MEGADETH / LAMB OF GOD
Glasgow Braehead Arena November 11, O2 Apollo Manchester 12, London SSE Arena Wembley 14, O2 Academy Birmingham 15. Support: Children Of Bodom, Sylosis.

MOTIONLESS IN WHITE
Belfast Mandela Hall November 23, Dublin Academy 24, Manchester Club Academy 26, Leeds University Union 27, Glasgow Garage 28, Nottingham Rescue Rooms 29, Birmingham Asylum December 1, Bristol Fleece 2, Southampton 1865 3, London Camden Underworld 4 and 6. Support: Chelsea Grin, New Years Day.

MOTÖRHEAD
Newcastle City Hall January 23, 2016, Glasgow Clyde Auditorium 24, O2 Apollo Manchester 26, Swindon Oasis 27, London Eventim Apollo 29 – 30. Support: Saxon, Girlschool.

MUSE
Birmingham Barclaycard Arena April 2, 2016, London O2 Arena 3, Dublin 3Arena 5, Belfast SSE Arena 6, Manchester Arena 8 – 9, London O2 Arena 11 – 15, Glasgow SSE Hydro 17 – 18.

NECK DEEP
O2 Guildhall Southampton April 16, 2016, Newcastle University Student Union 18, Leeds Beckett University 19, O2 Academy Liverpool 20. Support: Creeper, WSTR.

NECK DEEP / STATE CHAMPS
Birmingham O2 Institute February 1, 2016, O2 Academy Glasgow 2, Manchester Academy 4, Cardiff Great Hall 5, London O2 Forum Kentish Town 6. Support: Creeper, Light Years.

NOTHING MORE
Birmingham Temple December 5, Glasgow King Tut's 6, Manchester Academy III 7, London Boston Music Room 8.

THE ONE HUNDRED
London Camden Barfly December 17.

PANIC! AT THE DISCO
London O2 Academy Brixton January 12, 2016.

PAPA ROACH / FIVE FINGER DEATH PUNCH
London SSE Arena Wembley November 28. Support: Devil You Know, As Lions.

PARKWAY DRIVE
London O2 Academy Brixton February 12, 2016, O2 Apollo Manchester 13, O2 Academy Glasgow 14, O2 Academy Birmingham 15. Support: Bury Tomorrow, Thy Art Is Murder.

THE PRODIGY
Nottingham Capital FM Arena November 24, Newcastle Upon Tyne Metro Radio Arena 26, Manchester Central 27, Sheffield Motorpoint Arena 28, Dublin 3Arena 30, Belfast Odyssey Arena December 1, Birmingham Barclaycard Arena 3, London SSE Arena Wembley 4 – 5. Support: Public Enemy.

PVRIS
Brighton Concorde April 1, 2016, Norwich UEA 2, Newcastle Riverside 3, Glasgow Garage 4, Manchester Academy 6, London O2 Shepherd's Bush Empire 7, Cardiff Great Hall 8, O2 Institute Birmingham 9.

REFUSED
London Camden Electric Ballroom December 2. Support: Failure.

ROLO TOMASSI
Nottingham Bodega November 11, Norwich Owl Sanctuary 12, London Oslo 13. Support: Employed To Serve, John Coffey.

SKINDRED
Leeds Stylus November 11, O2 Academy Bristol 12, Birmingham O2 Institute 13, London O2 Academy Brixton 14. Support: Crossfaith, (hed)p.e., Yashin.

SKUNK ANANSIE
Manchester Albert Hall February 4, 2016, London O2 Forum Kentish Town 5.

SLAVES
London O2 Academy Brixton December 17, Tunbridge Wells Assembly Rooms 18.

SLAYER
Newport Centre November 21, Plymouth Pavilions 22, O2 Apollo Manchester 24, O2 Academy Glasgow 25, O2 Academy Birmingham 27, O2 Academy Leeds 28, London O2 Academy Brixton 30. Support: Anthrax, Kvelertak.

SLEEPING WITH SIRENS
O2 Academy Bristol February 29, 2016, Nottingham Rock City March 1, O2 Academy Glasgow 2, O2 Apollo Manchester 4, O2 Academy Birmingham 5, London Camden Roundhouse 6. Support: This Wild Life, Beach Weather.

SLIPKNOT
Cardiff Arena February 8, 2016, London Alexandra Palace 9 – 10, Birmingham Genting Arena 12, Leeds First Direct Arena 13.

THE STORY SO FAR
Cardiff Y Plas December 1, Southampton 1865 2, Exeter Lemon Grove 3, London Camden KOKO 4, Norwich Epic 5, Nottingham Rescue Rooms 7, Birmingham Asylum 8, Manchester Academy II 9, Glasgow Garage 10, Newcastle Riverside 11, Leeds Stylus 12.

THEORY OF A DEADMAN
Newcastle University February 27, 2016, O2 ABC Glasgow 28, Leeds Beckett SU 29, London O2 Shepherd's Bush Empire March 2, Cardiff Y Plas Students Union 3, O2 Academy2 Birmingham 4, Manchester Ritz 5, Norwich Waterfront 6.

THERAPY?
London Camden Electric Ballroom December 19. Support: Black Spiders.

THUNDER
Nottingham Royal Concert Hall February 15, 2016, Bristol Colston Hall 16, Glasgow SECC Clyde Auditorium 18, Sheffield Arena 19, London SSE Arena Wembley 20. Support: Terrorvision, King King.

TONIGHT ALIVE
London O2 Forum Kentish Town February 18, 2016, O2 Ritz Manchester 19, Newcastle Univeristy 20, O2 ABC Glasgow 21, Portsmouth Pyramids Centre 23, O2 Academy Bristol 24, O2 Institute Birmingham 26. Support: Our Last Night, Milk Teeth.

TREMONTI
Birmingham O2 Institute December 11, Edinburgh Liquid Rooms 12, Manchester Ritz 13, O2 Academy Bristol 15, London O2 Forum Kentish Town 16.

TWENTY ONE PILOTS
O2 Academy Leeds February 18, 2016, O2 Academy Newcastle 19, Glasgow Barrowland 20, Manchester Academy 21, O2 Academy Birmingham 23, London O2 Academy Brixton 24 – 25, Nottingham Rock City 27, O2 Academy Bristol 28, Portsmouth Guildhall 29.

WE ARE THE OCEAN
Bristol Fleece November 11, Norwich Waterfront Studio 12, Leeds Mine 13, Glasgow King Tut's 15, O2 Academy2 Newcastle 16, Manchester Sound Control 17, Nottingham Rescue Rooms 18, London O2 Academy Islington 20. Support: Tall Ships, Allusondrugs.

WOLF ALICE
Belfast Mandela Hall March 4, 2016, Dublin Olympia 5, Stoke-On-Trent Keele Uni Students Union 7, Manchester Academy 10, Norwich UEA 11, O2 Academy Oxford 13, Portsmouth Pyramids 14, Glasgow Barrowland 16, York Barbican 17, O2 Academy Leeds 19, Folkestone Cliff Halls 21, Brighton Dome 22, Nottingham Rock City 23, Cardiff Great Hall 24, London O2 Forum Kentish Town 26 27.

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KERRANG! RADIO

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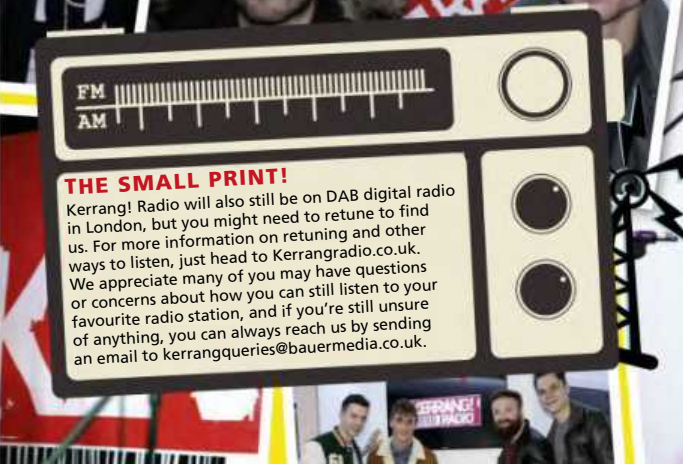

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THE SMALL PRINT!

Kerrang! Radio will also still be on DAB digital radio in London, but you might need to retune to find us. For more information on retuning and other ways to listen, just head to Kerrangradio.co.uk. We appreciate many of you may have questions or concerns about how you can still listen to your favourite radio station, and if you're still unsure of anything, you can always reach us by sending an email to kerrangqueries@bauermedia.co.uk.

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NEXT WEEK

ON SALE NOVEMBER 18

THROUGH THE LOOKING GLASS…

PVRIS

…INTO THEIR SOULS

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WHO WOULD YOU MOST LIKE TO SEE GO SOLO?

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THANKS TO: James Hingle *(Simon Neil)*, Amit Sharma *(Danny Worsnop)*, Joe Roberts *(Whatever it is living on Donald Trump's head)*.

INTERN OF THE WEEK: Tara Pilkington
For all work experience opportunities, check out GoThinkBig.co.uk.

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BAUER

recycle

THE ULTIMATE
ROCKSTAR TEST

HOWARD JONES
DEVIL YOU KNOW

THE METAL LEGEND ON BREAKING FEET, FACES AND VEGETARIANS' HEARTS…

ON ROCK'N'ROLL…

HAS PLAYING A SHOW EVER LANDED YOU IN HOSPITAL?

"I've definitely sustained some injuries, but I don't think I've ever had to actually go to the ER over it. I sprained *both* ankles once, which was dumb. I took a bass to the face once back in Killswitch. That cut me quite badly, actually, but I just used a little superglue and closed it back up again. I mean, maybe I could have gone to see a doctor, but the show was over and my dinner was going to get cold, so…"

HAVE YOU EVER THROWN A HOTEL TELEVISION THROUGH A WINDOW?

"No, but there's been some damage done before. I punched through a door in a hotel one time, and luckily it wasn't a super-solid door, so my hand came out okay. It was like, 'BOOM! Hole in the door!' Then I peeked out into the corridor and saw these people just looking at me with this 'What is *happening?*' expression. I just shrugged and said, 'Ah well!' Paying the bill for it the next day reminded me that I was pretty *stupid*!"

HAVE YOU EVER BEEN IN A HURRY AND CLAIMED TO NOT BE YOU WHEN RECOGNISED BY A FAN?

"I did that once, but I took a few steps and started laughing, turned around and said, 'I'm kidding, how're you doing?!' The strangest place I've been spotted by someone was the men's bathroom while at WrestleMania. I'm in there, tending to business, and the guy comes up and is like, 'Howard! What are you doing here, dude?' And I say, 'Well, right now? I'm urinating!' Maybe *that* would have been the time to deny I was me…"

We hope you both washed your hands…

ON YOUR OWN MUSIC…

FINISH THIS DEVIL YOU KNOW LYRIC: 'THIS FIGHT HAS MADE ME WEARY, NOW I MUST RISE…'

"*'Or everything that I've created dies?'* We play that song a lot, so that would have been embarrassing if I'd not gotten it!"

Correct! Your mind remains in tact like everything you've created

WHAT IS THE SUBTITLE TO YOUR FIRST BAND BLOOD HAS BEEN SHED'S SONG CALL WAITING?

"John Doe Has The Upper Hand. That album was just *interesting*. Do I listen to it? Oh, *no*…"

Can't have been that interesting, then

WHAT'S THE LONGEST SONG ON 2004 KILLSWITCH ALBUM THE END OF HEARTACHE?

"Was it World Ablaze? Wow, I'm doing so well – never would have seen that coming!"

Yep! Four minutes and 59 seconds of long, to be exact

"I GLUED MY FACE TOGETHER WITH SUPERGLUE"
HOWARD JONES

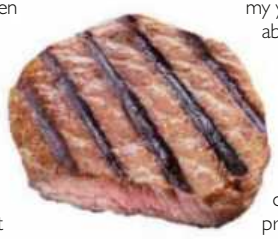
ON THE HYPOTHETICAL…

YOU'VE COVERED EYE OF THE TIGER – HOW DO YOU FANCY YOUR CHANCES IN THE RING AGAINST A PRO BOXER?

"That would just be *awful*. Have you *seen* the conditioning of a pro boxer? Even facing off against one of the lighter ones, I'd just get *destroyed*. I think curling into a foetal position and hoping he gave up and went home would be the tactic. Now, if you let me go be a part of some pro wrestling? Oh, man, I would *love* to be slammed through a table!"

YOU WAKE UP TO FIND YOU'RE SPORTING A LUXURIOUS HEAD OF HAIR – DO YOU KEEP IT OR BUZZ THAT SHIT RIGHT OFF?

"Peace out, man, that hair has gotta *go*! I'm a fan of what God already decided to do when it came to my follicles. When the hair started to go the way of the dinosaur I was like, 'So be it.' I had plenty of hair fails in my youth, and some were so bad, and I'm absolutely not sharing any with you!"



IF YOU OPENED A HEAVY-METAL-THEMED RESTAURANT, WHAT WOULD BE ON THE MENU?

"I think beef is definitely kind of metal, so I'm thinking all beef, all day, and you'd have to eat it bloody, probably right off the cow. I'm not sure what I'd name it – maybe 'Tear It Up And Rare It Down'? Using studded wristbands to carve it up would probably be compulsory – really get that gore all over you. Also, the waiting staff would have to be decked out in corpse paint, and they would only take your order if you gave it in black-metal vocal style!"

WHAT IRON DEFICIENCY?

SPIRITUAL HEADMELTER…

DO YOU KNOW ANY DEVILS?

"Yes, and he's talking to you right now! I have to say that I definitely think the devil you know *is* better than the one you don't. You'll see whatever evil they might throw at you coming and get rid of that whole surprise element."

It is only the surprise element that gets us when dealing with devils, TBF

THE VERDICT
SOME GOOD TRADITIONAL ROCKSTAR BEHAVIOUR HERE. SOLID JOB, HOWARD

SCORE 88%

THE LEADERBOARD

1	**LEMMY** MOTÖRHEAD	99%
1	**OZZY OSBOURNE** BLACK SABBATH	99%
1	**ROB HALFORD** JUDAS PRIEST	99%
4	**ICE-T** BODY COUNT	97%
5	**MATT SORUM**	97%
6	**GENE SIMMONS** KISS	96%
7	**ALICE COOPER**	95%
8	**SHIFTY SHELLSHOCK** CRAZY TOWN	95%
9	**SATCHEL** STEEL PANTHER	92%
10	**HOWARD JONES** DEVIL YOU KNOW	88%
71	**CHARLIE SIMPSON** FIGHTSTAR	65%
72	**BOB MOULD** HÜSKER DÜ/SUGAR	64%
73	**AUSTIN CARLILE** OF MICE & MEN	61%

WORDS: DAN SLESSOR

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